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NIS MAGAZINE

ISSUE 4

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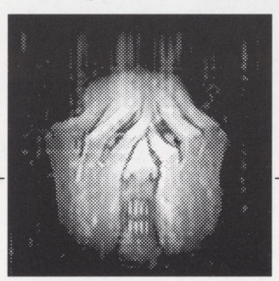

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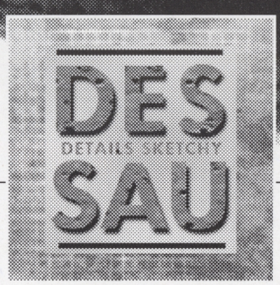

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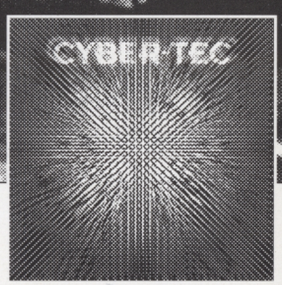

CYBER-TEC

(63198): Debut solo recording from Jean-Luc DeMeyer of FRONT 242

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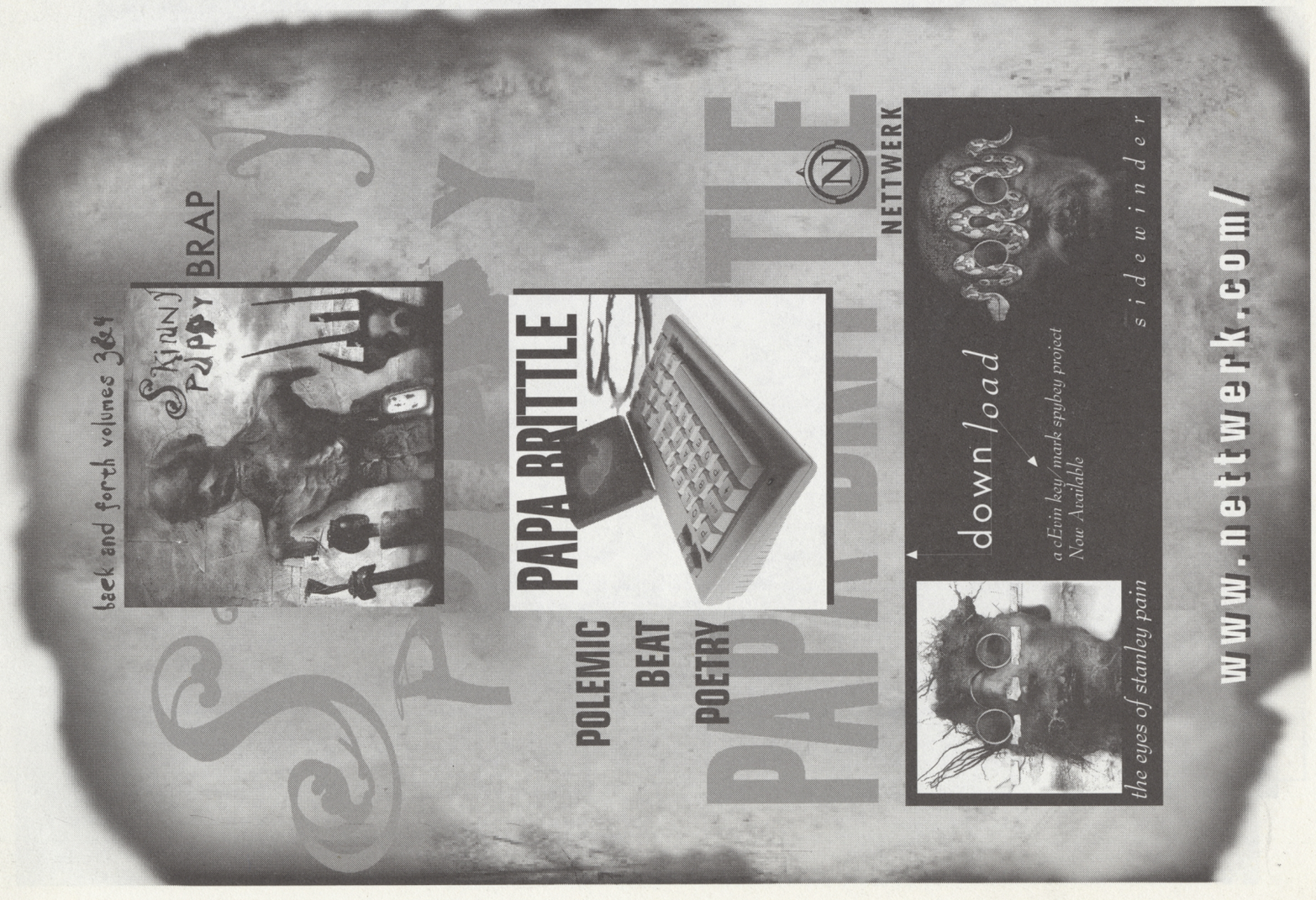

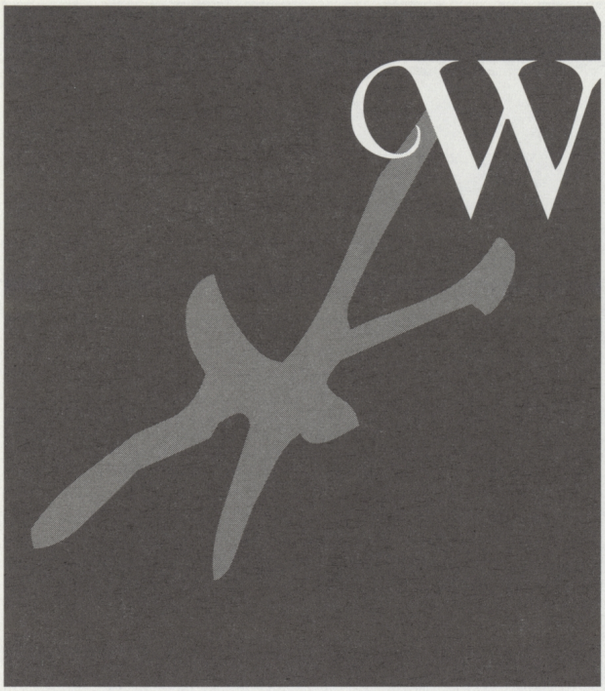

Words from the Editor

The firearm displayed on the front cover is meant to depict an issue addressed by the two bands **Acumen** and **Terminal Sect**: The use of firearms to commit violent acts, not just in times of war, but everyday within society. Basically, power is put into the hands of certain individuals who believe their responsibilities to man are relieved by the actions of the gun.

On another note, there are a lot of new releases coming. **NIS** welcomes the new breed for 1996, this includes the artists as well as their record companies who work so hard to bring us the noise. A tip of the hat to Nettwerk, Fifth Colvmn, Earache, Re-Constriction, Van Richter, Decibel and Feedback, Pendragon, Silent & Furnace, Cleopatra, Wax Trax!, C.O.P. Int'l., 21st Circuitry, Metal Blade, Roadrunner & Deep Blue, Metropolis, Noise & Machinery, Manifold, and many more. We'll see them in these pages (see *New Nation* for more info).

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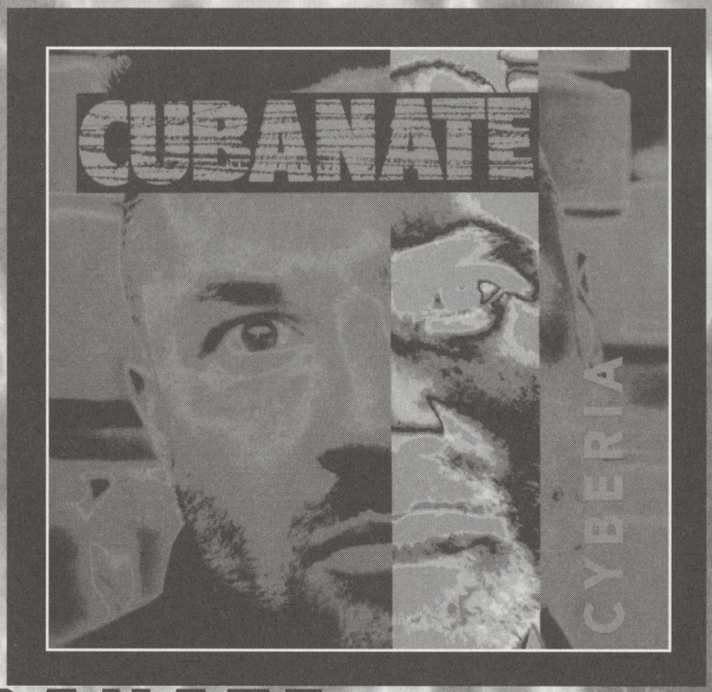

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Burn, Sister Machine Gun's third album, is the band's most complete, complex, and progressive creation. As opposed to *The Torture Technique*, their second album, *Burn* is more mature and diverse. The singing style is similiar to past albums, but the vocals fill the music with stereophonic effects. The songs consist of thicker melodies and rhythms with more layers. *Burn*, released in January of '96, is fuller, and more musical.

Chris Randall is the man behind Sister Machine Gun. The son of an Air Force officer, Randall was born in Hawaii, raised in eastern Oregon, and then moved to Boston after high school to go to Berkeley, but never enrolled.

"I had a couple of house music bands in Boston, because house was the alternative back then. Then I discovered Nitzer Ebb, and decided I wanted to have an industrial band. Soon after that came Nine Inch Nails, and there you have it," Randall said.

What we had was Sister Machine Gun's debut album, *Sins of the Flesh*, where Randall was heavily inspired by Trent Reznor.

"I tried to make Pretty Hate Machine when I made *Sins of the Flesh*," Randall said. "I wasn't as good as Trent was."

SMG

ISTER ACHINE UN

Sister Machine Gun's second project, *The Torture Technique*, was developed with the aid of keyboardist\vocalist Chris Kelly. Randall met Kelly in his new home of New York City. Kelly left the band Virus-23 after Randall approached him with an offer to join SMG. Kelly wasn't a part of SMG during the making of *Burn*.

"He and I just parted ways. He wanted to be in charge, and obviously he's not going to get that in Sister Machine Gun," said Randall. "He went and started his own band: Gromet. They're very electronic—a Nitzer Ebb type deal."

Randall is satisfied with the current status of the band, and the new album. Several factors contributed to the further developed sound and style of SMG: independence, abstinence, marriage, and a good producer.

"Of the three, that (*Burn*) is the one I like. That's the one I don't want to do over. I'm really proud of it. We put a lot of thought into it, as opposed to *Torture Technique*, which we kinda just fuckin' made," Randall said.

"The vibe was a lot different," recalls Randall. "No Chris Kelly around, saying that everything sucks, for starters. And then I'm not doin' drugs anymore or drinkin'. I'm much more clear headed, and actually able to write music rather than, you know, worry about where we were getting our next bag of coc."

Randall courageously entered marriage in January of '95. His wife Lisa had a major influence on the songs, especially the lyrics. Randall thanked Lisa inside the CD jacket saying, "I would be nothing without you."

"It's a lot different than single life. I have to put the toilet seat down now. I'm much happier now than I could ever have possibly imagined," said Randall.

"That explains the record a lot. We started writing it when I met Lisa, and all the songs follow our relationship; songs like 'Red', 'Burn', and 'Inside'," explained Randall.

"Inside" is a very sensual song, with the intensity of "Closer" by Ninch Inch Nails. In the midst of a slow, grinding beat, along with hypnotic bass and soothing saxophones, Randall repeats the chorus, "I want to be inside you."

"We actually got e-mail from about 10 people so far whom have gotten laid as a direct result of that song," Randall claimed.

Randall wanted to work with British producer John Fryer. Songs one through six, and song nine, were produced and mixed with Fryer at Brittania Row Studios in London.

"TVT Records wanted me to get a big name producer for this record," said Randall. "Just for the record, I did not want to work with him (Fryer) on the basis of anything he's ever done with Stabbing Westward, because they suck! He's a very cool guy to work with, very even tempered, and willing to do just about anything."

We did like half the album at Pink Floyd (Brittania Row) studio. We were playing through their equipment and singing through the mic that Roger Waters sang through on *The Wall*," Randall said. "That like is some intense vibe, and we're always a band that went on vibes. So, it made it for a good record all around. I just have a lot of good memories of makin' that record. I had a really good time."

Randall said his father's musical preferences, mainly the Beatles and Paul Simon, influenced his musical style a great deal. However, his experience at Brittania Row was special for one main reason: "Pink Floyd is, far and away, 100 percent my favorite band in the whole world!" exclaimed Randall.

Sister Machine Gun worked in London for three weeks, and spent three months at Wax Trax! studios in Chicago making the rest of *Burn*.

Classified as an industrial band, SMG has created a trademark sound on *Burn*. The saxophone sounds are real, not sampled. The percussion is sampled, but from live drummers.

"You can hear the sticks clickin' against each other or the kick drum pedal sticking," Randall explained.

In addition to the live drum ambience, Randall said about 90 percent of the guitar parts were played live. "It's very un-industrial, I realize, but fuck it!" Randall said.

Randall thinks variety in music is important. He's not afraid to experiment in expanding the industrial boundaries.

"Basically, programmed drums, programmed bass, death-metal guitars, and fucked-up vocals makes industrial (music)," said Randall. "I don't agree with that point of view."

"I still want to be an industrial band, no matter how wacky the music we make is!"

Interview by Brian Wesely
photo by Dennis Kleinman

Sielwolf

Interview with sampler Petra Tausendpfund by Chris Jagasits

photo courtesy of Van Richter Records

In order to get to the meat of Sielwolf, you'll have to go farther–past the pummeling, metal influenced noise tracks–into the CD *Metastasen*. If allowed the time, the senses will pick out keen details from the incredible mix.

The label "electro" doesn't exactly apply. Their work is void of electronic programs so characteristic of the present genre. The group: Peter Prochir(sampler + voice), Petra Tausendpfund (sampler), Thomas Loew (guitars), Udo Betz (bass guitar + stick), & Jan van der Glass (drums) is more interested in compaction and oddity. The use of mechanistic and white noise textures is chaotic. Their stylistic mark is ambiance, however. Imagine a child scared shitless of the dark, he or she pays attention to every detail of the night: the sounds of the streets, the sky overhead, nature's creatures outside, every delicate creak in the house comes to the child's mind with unpleasantness. A fear factory has been born. This is Sielwolf.

NIS: Who formed Sielwolf?

P: Sielwolf was founded in 1989 from P. Tausendpfund and P. Prochir.

NIS: Sielwolf is very fond of noisy structures in music, was it like this from the start?

P: We always had a noisy structure in our music because of the noisy sounds (mostly movie sound samples) we used from the beginning on. But we also have quiet structures if you listen to "Nautilus" on *Nachtstom* or "Antimon" on *Metastasen*.

NIS: What inspired the noisy personality of Sielwolf? Was it music that you heard that caused you to step in another direction? For example, hearing too many commercial bands or not liking pop music influenced the way the music was/is made.

P: The noisy personality of Sielwolf was influenced only by one reason: First of all, we need the noise to express our aggressions which may come from inner conflicts, but also from surrounding fields. The quiet structures are necessary for us too. It takes us to the deep side of the psyche.

NIS: I imagine when Sielwolf uses samples, the taken samples are distorted all to hell into other noises, thus making them your own work. The only "real" samples that you can hear are a few bits of movie dialogue.

P: We don't see a problem using obvious samples from an artist's work. Our CD is stickered so that other artists are allowed to use our samples.

NIS: What are your musical influences?

P: Our influences come from too many different music directions, so we can't go into details. We have listened to Mark Stuart, Stooges, Chrome, Swans, Brian Eno, Wagner, Penderecki . . .

NIS: Upon reading the background info of Sielwolf, I came across the term "psychohygiene." Can you elaborate more on this?

P: "Psychohygiene" means that everybody has to swallow a lot every day; if you don't look after yourself or don't get rid of your aggressions, you get mentally or physically ill. There are different ways to act out aggressions. One is to make a certain kind of music. It's not a therapy, but if you need one it might be too late anyway. So, it's better if you do something before it's late. Like brushing your teeth every day, instead of going to the dentist too often.

NIS: Good explanation. Any previous bands or projects before Sielwolf?

P: Peter was drumming in a wide range between country and punk bands and was a member of Free Jazz-Avantgarde-Formation Kassiber (H. Goebbels, Alfred 23 Harth, K. Cuttler). With me, we create Sample Performance-Projects **Collectionism** and **Der Riss**.

NIS: Your passion for video shows up through your samples. What movies do you like best? Any favorites you like to sample from?

P: Now, we don't use movies anymore because we are bored by it. In the past, we sampled from Videodrome, Taxi Driver, Dirty Harry (German version), Apocalypse Now (Marlon Brando), Cape Fear, Henry, and many other unknown movies.

NIS: Since Sielwolf is a member of MACOS [1] as is Lassigue Bendthaus, and is not related to any of the fluid, electro-techno artists such as Lassigue Bendthaus, how did the mix of "Beweglich Animalisch" by Lassigue Bendthaus come about?

P: We live in the same city and we found some projects of Uwe Schmidt (Lassigue Bendthaus) interesting. We were curious, it was an experiment.

NIS: Could you provide the translation for each of the following songs from *Metastasen*: "Beweglich Animalish," "Spuck Den Dreck Aus," "Dreck," "Antimon," "Metastasen," and "Die Mieter."

P: It is not possible to send you the lyrics in english at the moment. Our english is not the best, and we are looking for someone who can do it for us. It's very complicated to translate the lyrics because of the atmosphere that must be transferred too. You can't do this with school-english. If we find a person, we will send the translations to you.

NIS: How is your attitude towards getting released in America? More musicians using electronics are presently being more accepted in the music market. Lots of electronic/industrial artists are going ever so close to heavy metal, mixing electronic effects with heavy guitars. I can see how Sielwolf may find an easy way into the hands of listeners, although there is a large part of experimentalism in the music.

P: We would like to make a tour in the U.S. We would prefer to do a support act. We think that now is the right time to try it in the U.S. because of the crossover of different kinds of music. Peter and I like the states a lot. We were married there in 1994 on the 25th of August in Miami.

---

[1] MACOS: A non profit organization based on the building of an international network for certain musicians who have a different view of sampling. This is opposed to the music industry's legalities. MACOS' main interest is not the discussion of the problems surrounding sampling i.e. copyrights or acceptable and unacceptable sampling.

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Acumen

photo by Peter Meyer

Welcome to Evil

Vocalist and songwriter Jason Novak started Acumen as a one man show in 1988. 8 years later, from its early freak shows of videos, fog machines, dancers, and slides, it has become a three man band (his brother Ethan on guitar, Gregory A. Lopez on bass, and Jamie Duffy on guitar for live performances) with music as its emphasis.

NIS: Have any of the older songs from your early, early cassette releases been re-recorded or played live?

J: Nothing on the Fifth Colvmn CD was from anything old except for "Gun Lover." The version on the CD was the 4th one we released. The first one was on a cassette a couple of years ago; another one was on a compilation; the third was for the *Scavengers in the Matrix* compilation (the one we got the most interest for); and the fourth one is for the CD. You'll never hear that song again! There's two songs we've been playing for the past two years. One of the songs is going to show up on the new record, and the other we shelved. I wrote a lot of songs over the past few years. Moving through the years, I forgot some of the songs. Some of them have a really good hook or a part I want to keep. I'll take the chorus of a song and work it into something new. Older material will be resurrected in some way.

We originally recorded a demo version of the CD that's presently out. The 3 songs that weren't on it were "F.W.M.," "Anchorite," and "Chameleon Skin." These are my 3 favorites. I don't know if it's because I got sick of hearing the other songs while we recorded them, and doing it again made me more sick (?), or that these are the newest songs? I listen to the older stuff of the 80's. You really can't do better than what was done in the mid 80's, as far as industrial music is concerned. All of the reviews I've read about us brings back a mid 80's Wax Trax feel. I was really shocked at this. I think there's more of a hip hop element to us as well as melody.

A lot of our musical influences are very 'musical.' The songs that we like and the direction of the next record is going to be more blending of music: melody and harmony. I want it to be a 'what if-Front 242-Pantera-Smashing Pumpkins-had a baby?' I want people who don't normally listen to this music to start listening because of melodic hooks. If our computer gear went down during a show, I would want to be able to pull it off as a live act. I want the songs to stand on their own. You could take out the electronic element in those 3 songs, and you still have a really good song. There are songs that rely on the electronic element more so, but I guess I'm just more proud of those three songs.

NIS: The voice of Acumen is grotesque and violent, evil like a large excerpt taken from the killer's notebook in the movie Seven. If someone spent a day observing you, would they know this is the same person fronting Acumen?

J: Absolutely not. The standing emotion in my material has been the hatred and ignorance of man. It's important to know that our forefathers have been responsible for most of the pain the world has had to endure. The violence perpetrated on women is one of the most cowardly and horrible crimes. I don't know a single woman that hasn't been sexually abused or raped. This is what moves me the most, so I write about it. I don't believe in violence unless it's against someone who has committed violence. I'm an 'eye for an eye' type of guy.

"Gun Lover" is a complete sarcastic slap in the face to society in general. "No Arms, No Legs," I have no desire to dismember anyone at will. I can't hurt every rapist or KKK member, so that's why it's important to me to write and get on the stage. It's an outlet. If nothing ever happened with Acumen, I've had the best therapy.

NIS: In this case you can truly say, 'The pen is mightier than the sword' . . . or the gun.

Acumen's use of technology and standard live instruments explores psychedelic, psychotic, and psychotropic explicitness. Any listener can get their fair share on the "thick" debut CD, Transmissions from Eville. Envision dance, hip hop, metal, and electro warped into another form. Think of someone using computer software to twist and wrench the original form of an object or sound . . .

if you can do this, you're just beginning to catch on.

POPULATION: 3

Acumen has taken the show on the road to expose themselves. Their first tour supporting the Fifth Colvmn release was accompanied by Clay People, and then they went out again in the summer of 1995.

J: Financially, the Clay People tour was a disaster. We went through 4 f**king vans, so we finally bought one. Also, the label rented us a mini-van. We went from the giant room of a Ryder truck to a sardine can.

It was hard to get into the tour because everyone was wrapped up in their jobs and didn't think about it until it was late. Nothing at our level has changed in our lives, but we were a local band for so long; our album came out; and 2 months later, we're on tour across the country. There were these people at the shows yelling out 'Gun Lover!'. Who are these people?! It's so cool. The most exciting thing in the world is if 5 people show up at the show, and 3 love our stuff. To me, those have been better than the shows of 100 people where the clubs had a usual Friday that was a packed night.

If someone is out there who likes a band's material, they might be bored by a show if it's the band first tour. To bring up the band Filter, they played live 9 out of 10 songs of their record without much variation. They didn't have new material, old material, or cover songs. If we take out 10 songs, 5 will be from the record, and 5 will be songs people haven't heard before. People may not hear these songs for another 2 years until a CD is released. It could go both ways. People might be bummed out if we don't play songs that they like, but for us it's more interesting to do this. It's a lot more exciting to know a band has a lot of material you can look forward to or try to find. Not to sound like Prince, but we have enough material for recording 2 to 3 more CD's. I don't want anyone to ever get bored; it's good to keep people guessing.

We have a load of songs that we've played live. Almost every show we've ever done, we've added a new song. By the time we play every 8 shows, there's a new set except for a couple. All the material for the 2nd CD is already finished. There's material that we try not to play that will eventually show up on a third CD. We're ahead of ourselves. At one point we were bitching because we had to play songs that we have played for so long, and not this new material we think is much stronger. But, we have to save something for when we go out to tour the next CD.

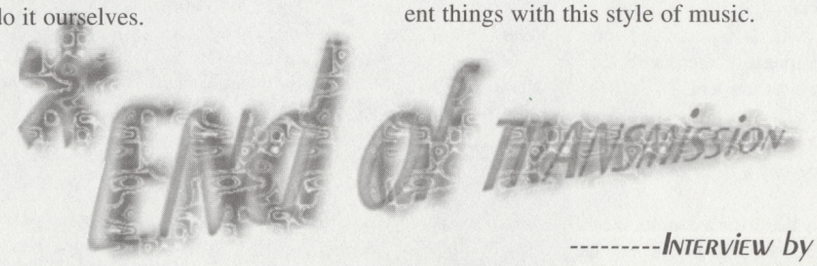
NIS: How did you get *Fluffy* (Keith Auerbach) to produce *Transmissions*, and are you going to work with him again?

J: We've known *Fluffy*, and we asked him. We were excited to have to him at the helm. It was produced by all of us with *Fluffy* as the engineer. It was good to have him work on it, and maintain everything we wanted. I don't know if I'm excited or nervous, but the next CD we're going to produce ourselves. Jamie (Duffy) has been working at Chicago Trax studios, and we've done demo material in their smaller room. It came out so damn well, that we'll do it ourselves.

Novak uses the ideal of a good artist well. If one wants to stay on top and keep it interesting, many changes are normal. In today's entertainment world, there are many musicians; so, the number one intent is to capture a person's attention. Sometimes this can only be a few moments as people have little patience or small attention spans. Make the music seethe with emotion and complexity, and you'll make the listener feel. Thus, we'll talk about Acumen's future that includes a new CD, Territory = Universe.

J: The next CD will be more schizophrenic. Our sound bogs you down a bit. I want every part of the stereo spectrum to be filled, so listening to it through headphones will be a trip. We've paid a lot of attention so that there will be a lot of solid dance tracks, slow grungy, gross melodic ones with sound bits between. This will be much like a roller coaster. You'll be able to rest in little pockets of the CD, then explode, then chill out. No two songs will have the same bpm's.

It seems there are very few people who are hardcore interested in this type of music. That's why we want to take it to a different level by being a band that uses non-sampled guitars and experiments with time changes, melody and singing. We haven't found any music to enjoy lately. If there's anything that is going to keep the scene alive, it's going to be people trying to take chances and do different things with this style of music.



---------Interview by
Chris Jagasits

SPAHN RANCH DROPS A FEW THINGS WITH THEIR NEW CD, *THE COILED ONE*. THEIR SHRILL INHUMAN MECHA-MUSIC IS NO LONGER PRESENT, NOR IS ONE OF THEIR KEY MEMBERS, ROB MORTON.

SPAHN RANCH

INTERVIEW WITH VOCALIST AND LYRICIST, ATHAN MAROULIS

BY CHRIS JACASITS

Athan Maroulis Matt Green Kent Bancroft

photo: Iggy (courtesy of Cleopatra Records)

NIS: There are big changes on the new CD. Was there a conscious focus to make a record that wasn't so harsh and metallic?

Athan: The first album had a lot of immediacy to it. It was recorded very quickly; it has a desperation to it. It is very cold in its approach; the vocals are distorted; the lyrics are very weird. I guess it was a conscious effort to go away from that. We felt we had created the distorted industrial sound that has become the forerunner of the scene. Not that we created it personally, we created our version of that. We wanted to step away from it and try something different. In fact, I was coerced by Matt to sing on this record. When we first started recording it, I was more interested in leaning on the effects. Instead, Matt coerced me to sing more like I did in the band (Farenheit 451 or Tubalcain?) when Matt first met me. I was singing fairly clean with just reverb. Our genre has become very crowded; we wanted to do a stand-out record.

NIS: It's maturity. The sound quality is distinct and clear. The songs are made of more electronic rhythms, more techno, giving a smoother sound.

A: I really like *Collateral Damage*, but one drawback of the album was it was set in stone. Since it was the first release I did with these guys, and the first album the band ever did, we didn't know enough at the time that it wasn't quite finished when it was finished. It's a shame because there are some great songs on there. I love the album for different reasons; I try not to focus on the negatives: the recording has a shrill approach over the top of it. This one we tried for a more listenable thing. *Collateral Damage*, its effect is as pure as the term "industrial," it definitely makes one's ears bleed if you listen to it too loud.

NIS: Awhile back, I heard Matt joined Fear Factory. Was there any validity to this?

A: He was in the band for a month. He's very friendly with the band, but he felt he wasn't doing enough. They didn't need a keyboard player, just someone to add a little atmosphere to the music.

NIS: It's just a little odd how Matt wanted you to sing, and joining a band like Fear Factory, where they don't do a lot of singing. I don't know if he was going to write, but I think this shows part of Spahn Ranch's diversity. Do Matt and Rob write most of the music?

A: On previous efforts, there was a definite collaboration. Rob wrote most of *Collateral Damage*; Matt contributed to some tracks. The EP (*Blackmail Starter's Kit*) was a bridge gapper of sorts. This new CD, Matt did 60% of the writing and Rob did 40%. There's a switch here; we're no longer a trio. That's clearly cut out on the new album. I think you can hear it in the songs, granted Rob has changed his style somewhat, but you can tell what's Rob's and what's Matt's. I had very little to do with the music. I strictly did the vocals.

NIS: How does the recording process go? Rob still lives on the east coast and you and Matt live on the west? Were computer disks of music mailed back and forth to compose music?

A: That's how we had done things up until this album. Rob came out and did his things, and it was a mutual agreement that we weren't going to be working together anymore. He's still one of my best friends, but this will be the last album as a trio. Matt and I are going to continue; we might grab a few members. It's all up in the air. Most of the recording of this album was marred by the fact there was civil strife in the band.

NIS: You're very interested in dark words, dark moods. It goes with the music very well. *Collateral Damage* was a lot about war, Vietnam.

A: Especially the first track "Wires." At the time, I had a good amount of unused lyrics. They weren't of current events, but I thought may be I could use them here or there. There's so much to sift through; I look at some of these love poems (of mine), and I want to throw up all over the place.

NIS: I keep a lot of my writings in this huge white binder.

A: Mine is black. (Another reminder of Athan's mood interest)

NIS: I've gathered from other interviews you're optimistic, even though you're in this genre of aggressive and depressive music and individuals.

A: I wonder how authentic all this stuff is. If people start to do things, like wear certain clothes like uniforms, that's where a scene gets shitty. This album has its anger and pessimism, but underneath it there's some optimism.

NIS: Out of the bad, comes good. I can see the interest in writing with dark intentions. It's almost like there's more room for creativity.

A: Basically, the music is going to set the tone for what I'm writing. I don't' think you can slip happy-go-lucky thoughts on top of it. Matt and Rob have set the tone for what the songs are going to be about. I agree that there's more to write about through darkness. When you're happy, you don't want to write. You're as happy as a pig in shit. When I'm down, writing pulls me out of it. I write, I feel like I got something out of something negative, and therefore: optimism.

NIS: This may be too general, what are you particularly interested in?

A: Any number of things. I find a lot of the writing I do is without a Walkman listening to the music (Rob and

Matt's). I might try to drive around with my left hand and write with my right hand on a clipboard.

NIS: You like movies, too.

A: We're all movie buffs. In the time period of *Collateral Damage*, we were doing a fair share of sampling. We rented a mountain of our favorite films like Apocalypse Now and Planet of the Apes.

NIS: Let's focus on some of the songs of *The Coiled One*, ones that have become your favorites.

A: I like "Vortex" and "Locusts." I like them all. I really like "Threnody" because it's different from the other tracks on the album.

NIS: Did you choose the titles for the songs?

A: I did except for the instrumental "Static Detonates the Gel." That's Matt's.

NIS: Let's take apart some of the songs, like "Locusts."

A: When I sat here and tried to figure out what the album was about, and how the title works in with the songs . . . quite honestly, I had a bad downer of a winter. Coming from that into the recording, on one hand it made it difficult to be creative. On the other hand, it gave me a lot of lyrics. With "Locusts," I was trying to express past biblical times, locusts used to ravage crops. So, I felt they were ravaging my head. It's about completely losing the thread. There you have it.

NIS: Each person interprets songs differently. Most people don't get a chance to talk about a song with the artist. Do you mind revealing the truth behind the lyrics?

A: Sometimes, my lyrics are so pieced together and vague, I have difficulty explaining. You have to get into my mindset to understand. I may sing about the breakup of the band, and the next verse, I'm singing about the way the engine in my car runs. It just may be that I was thinking about the band while I was driving. The general feel of the album in terms—of its graphics and how they're connected to the lyrics—is I wanted to represent my favorite obscure films. With some of the music Rob and Matt were creating, I was getting a strong sense for the film Metropolis. It's about the future world of tomorrow. It works into the synths and cold music. Lyrically, there are a lot of references to the film. *The Coiled One*, strange enough, is straight out of the bible. It's Hebrew for "leviathan."

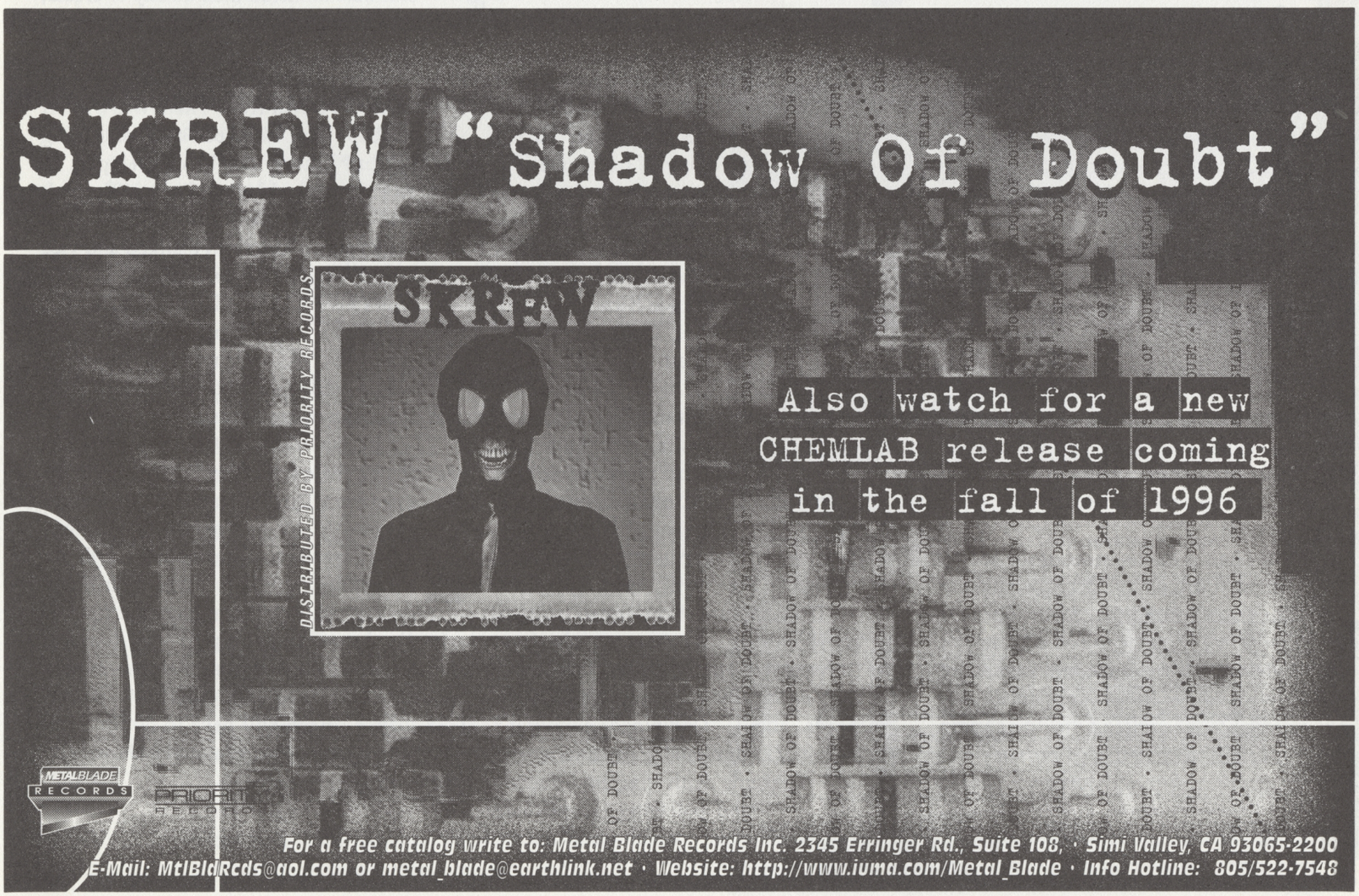
NIS: Is the song "Babel" a biblical reference?

A: It is, but it's a representation from Metropolis. All of the folks building the tower of Babel wanted to reach the heavens. Supposedly, God commanded that they speak different languages so they couldn't build the tower anymore. They scattered all over the face of the earth. That's how we have different languages. Sounds like a myth, but an interesting idea.

NIS: Another interesting idea is the thought of mind control. Have you heard of the New World Order? Supposedly these people claim the government created HIV as population control, and in the future, someone (government) will be able to track you through a chip implant.

A: That's funny. That was a lot of the thrust of this album as well. The whole thing of the UPC symbol on your arm, and the people who make the decisions. It's clearly spelled out in Metropolis. As simple as it's portrayed in the movie, here it is 70 years later and it's true as ever; 1984 (George Orwell's book). It's frightening. The computer age is great for grasping knowledge to create, but it can also be the downfall for all of us.

Note: Shortly after the release of The Coiled One in late 1995, Spahn Ranch welcomed guitarist Kent Bancroft into the band. He is in the far right of picture.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DOWNLOAD

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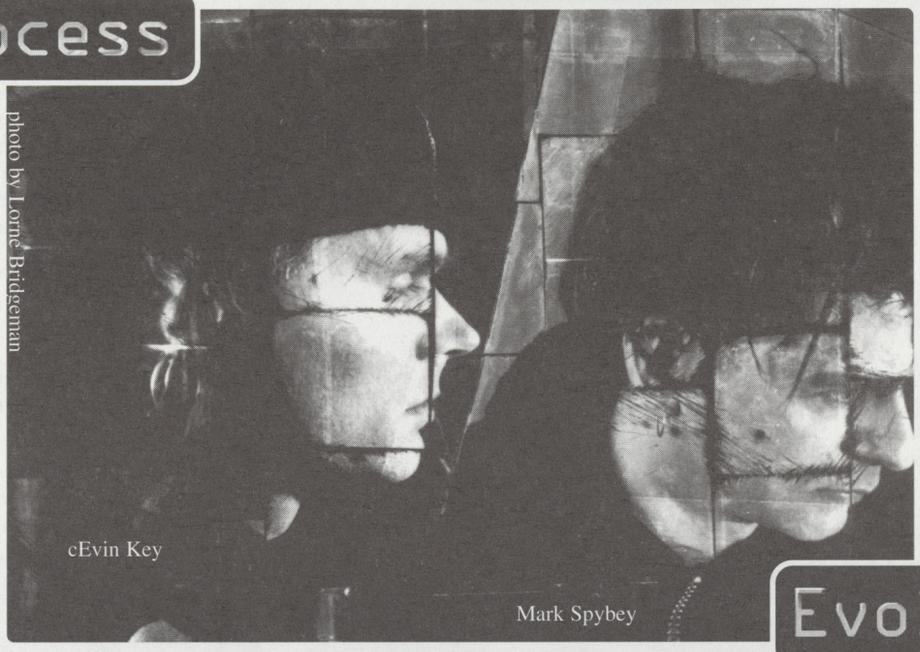


photo by Lorne Bridgeman

cEvin Key

Mark Spybey

Evolution

It is probable that this project will be tagged Puppy Jr. Fact is, it is (was) two-thirds of Skinny Puppy: cEvin Key, Dwayne Goettel (R.I.P.), Mark Spybey (ex-Zoviet France member), and DJ Philth. There are a lot of resemblances and differences. Back in 1982, cEvin Key got high and made electronic music. In no demeaning manner—Key continues strongly...with making music, that is. The creativity of these individuals is far more than anything anyone will be able to comprehend or imitate. The audio sculpture of chaotic urges; mental rhythms well translated into sound, well noted percussion; and phases of lucid psychedelia is crafted so well. It leaves a question, "How do they do it?"

"I like the dance beats of the song," is what a friend of mine said about "Omniman" from the debut *Furnace* (Cleopatra). One who has a liking for rhythms and recognizable sounds of techno and hip hop instrumentals will appreciate Download to a certain degree. More than half of *Furnace* was not danceable; it was more like the melding of cultures: the darkness of Skinny Puppy; the instrumentality of Doubting Thomas; and the drones and detached moods of Dead Voices on Air & Zoviet France. Then there is *Microscopic* (Cleopatra), an EP of remixes from *Furnace*. Its emphasis is to detach the listener from the world through strange mixtures of new beats, spiritual chant influences, and of course, a large amount of experimentalism. Remixers include Biosphere (containing an ex-Bel Canto member), Newt, and Download. "Energy Plan" is very experimental with objects being recorded as they hit the floor, the result echoing and twisting in pitch. A metronome pattern proceeds in the background and at times comet-hisses wizz by to take advantage of the stereophonics. Its time extends well over 10 minutes!

I wasn't sure if my friend cared to know about new material from Download. The second full CD *The Eyes of Stanley Pain* has kept to Key's words about "Download evolving." More tracks of relatable rhythms appear along with the undefinable sound collages. Even these pieces, which may seem pointless to the dance enthusiasts, have changed. New sounds and new equipment could be the reason why; new influences is more believable. Consuming the mood of the entire CD is a dark bizarreness, sometimes a stillness that is present in a psychologist/ psychiatrist's room in moments of blankness between patient and physician. Moments of percussive frenzy or flowing beats will break the air of staleness. New "things" will add themselves to the mix. One effective element used is a very deep and practiced tone of voice like the one that speaks in "Suni C."

In any case, it would be great if Skinny Puppy could make music once again, but if conflicts hindered their ability to create, their split is for the better. The final CD *The Process* was released by American Records, but not in complete satisfaction with cEvin Key. There was a lot of mishap that slowed the recording process down, mainly on the part of American's side according to Key. It was a tug of war: everything Skinny Puppy liked American disliked and vice versa. Will *The Process* digest well with fans? It differs in sound because it resembles more contemporary song structures, heavy metal in particular places, and Ogre's voice is without distortion in many songs.

In rememberance of a great musical group, there is the newly released *Brap*, a double CD set with CD-ROM material released by Nettwerk. The Skinny Puppy vault was combed through for old oddities and live unreleased tracks for this set, which continues the *Back & Forth* series, now up to *Vol. 3 and 4*. Skinny Puppy was a group to experience, especially through live performance. *Brap* will have to do for those who were unable to attend a show.

Music

Details of an evolution of music as related

by

cEvin Key

DOWNLOAD

"Download started when Dwayne and I were in Malibu and the idealism behind Skinny Puppy wasn't matching up to what Ogre (vocalist for SP) and American Records wanted. Musically, Download started off, I don't know when, but it started as a result of moving ahead of where Skinny Puppy couldn't go. It's where we are musicians. It's what happenes when we sit down and play. It is truer to where we wanted to be because Skinny Puppy became such a difficult thing for Dwayne and I to be involved in."

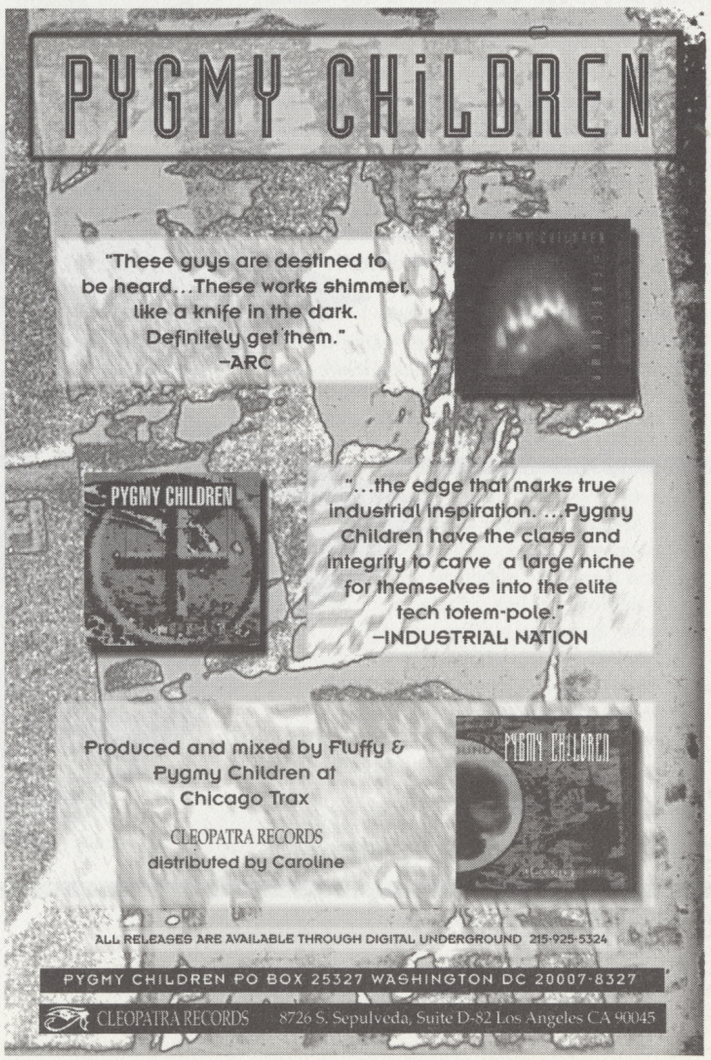
"Download was something we had done during the recording of Last Rights, which was also an unusual record in terms of the musicians not getting along with the vocalist, and we were growing ever further and further apart while Dwayne and I were growing closer together with our music. We wanted to scratch the next avenue with Download (which was the last song on Last Rights), and to simply follow through on this concept which has been more focused in the last year. Dwayne and I each wrote 25 songs for The Process in the last 3 years. So, we were well prepared coming into the album; however, the situation at the time with the guitars, NIN, and the metal crossover in music still made it difficult for us to be trusted as musicians that wanted to stick to their guns. I guess it was a big guessing game for American Records."

"Themes or feelings in Download have to do with Mark's ideology on improvisions. He's from England so he taps into an old English root. Basically, a concept is formed by starting a rhythm within our tools□we tend to use a lot of old analog synths. We feel as though technology is moving in such a rate that people haven't even thoroughly explored the avenues of these old instruments. A lot of the keyboards we use are from the 60's and 70's. We've been lucky to be around for 15 years to have the opportunity to pick them up cheap along the way when MIDI and digital came along. Our interest in forging ahead in electronic music and not morphing into a metal band was definitely what Download had in mind."

"'Omniman' is an anti-record company song. Genesis P. Orridge wrote the lyrics to the song, and the message is saying 'this is how we perceive you.' The lyrics are: 'We know what art is today so we will say when something may become of this.'"

Text and Interview
by Chris Jagasits
assisted by John Boe

"To move ahead to new ideas and not to just follow in Skinny Puppy's foot steps is always challenging. There are vocals in a limited set as in using them as an instrument instead of as a main lyrical statement. Like kind of using the concept of having vocals in more of the arena of music. Besides, the four of us that make up Download are all musicians and not singers. Yet, Mark Spybey with his background of ex-Zoviet France and Dead Voices on Air, with which he has his own way of creating sounds and using vocals to where that's enough vocals for us!"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They have utilized many genres of music: metal, grind, dance, & electronic. Pantera and Slayer beware; fans of guitar and velocity driven music,

listen!!!

Some may be familiar with their '93 EP *Fear is the Mindkiller*, selective tracks given to Front Line Assembly for remixing. Their true identity was casted in '92's *Soul of a New Machine*, a full CD of hard designs of double bass drumming and polished guitar brutality. For the sake of humanity, which may be threatened, Burton C. Bell's vocals were strung out in such unnerving coarseness, that it rendered any distortion box effects useless. In 1995, new ideas and applications led to a new CD. FLA's Rhys Fulber went as far as to perform all the keyboards and electronics on the second full length *Demanufacture*.

Ultimately, both parties have learned a bit from each other.

Dino: Rhys did all the keyboard work for the new album; he played everything. A lot of the stuff was already written, he just added to the ideas we had. Greg Reely (Front Line Assembly, Skinny Puppy, Rose Chronicles) mixed our record as well as Rhys. The record has a mixture of a lot of stuff. We were able to incorporate a lot of styles. WE DONT WANT TO BE JUST ONE THING. WE WANT TO CROSS OVER INTO MANY DIFFERENT GENRES. I think that we have. (Dino adds that the drum rhythm beginning the CD was influenced by Klute's *Excluded*).

NIS: Besides the music, there are the gutpunching lyrics of a very cold, militaristic view of how power works. For example, the strict and cruel goals the fictional leader in "Bodyhammer" (from *Demanufacture*) conjures to change society and the world, that's what Clinton or future leaders may have to do. The Oklahoma City bombing only adds to the coming of this type of supervision.

D: It may possibly happen or it may even be now. Like where we live in L.A., there's so much shit going on everyday. There are so many gangs there; gangs have become almost like a fad or fashion. I think people are desensitized to death. It's almost like the whole Terminator concept, kids can kill without thinking twice about it, and without remorse. That's where the mechanical thing comes in. It's like being a Terminator. It's where the *Demanufacture* cover comes from—half human, half machine. *Demanufacture*, meaning the breaking down process, to break down and create something new—a neo-utopia. In a sense, it's kind of positive. Hopefully, a new world.

NIS: Another song "Flashpoint" talks about ridding aspects of the past, starting over with "the clean slate," hopefully that will take place, people will be able to start over.

D: It's almost like a new cyber world in a way.

NIS: The views Fear Factory is talking are positive steps, if you will, taken to achieve powerful results. Aggression is an obvious element in everyday life and Fear Factory. In order to achieve the results, say for a person who doesn't want to take the bullshit of everyday life (from the title song "Demanufacture"), should aggression be used?

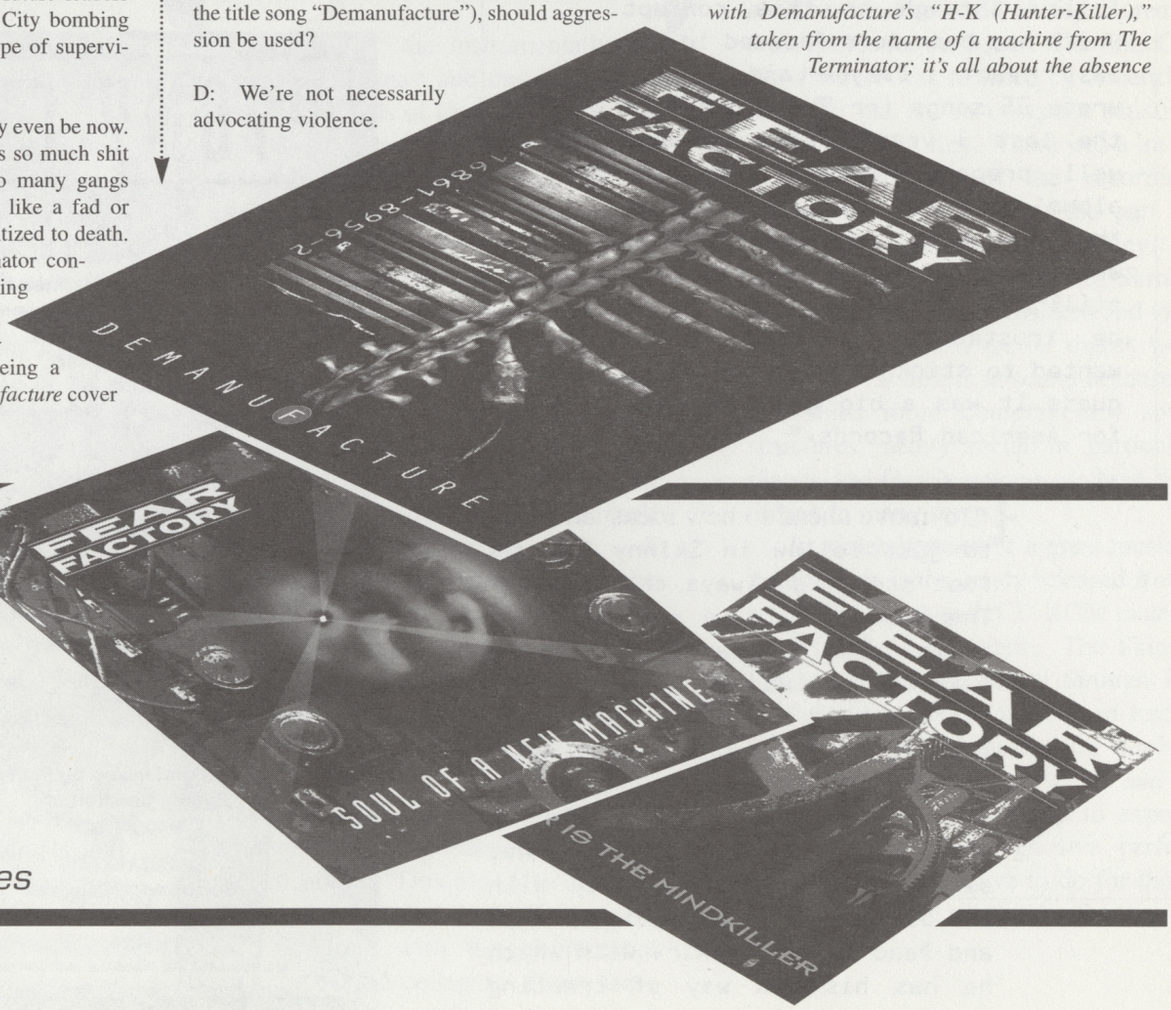
D: We're not necessarily advocating violence.

NIS: Some people misunderstand a situation when the word "aggression" is used.

D: We believe in making a stand (this is the theme for "Self Bias Resistor"). Like the guy who did the Oklahoma bombing, it would have been better if he blew up the federal building when no one was there; that would have been a better statement. He's become very mechanical. When they were asking him questions, he kept on giving his rank and serial number. They even showed him pictures and videotapes of the people who died, and he didn't even flinch.

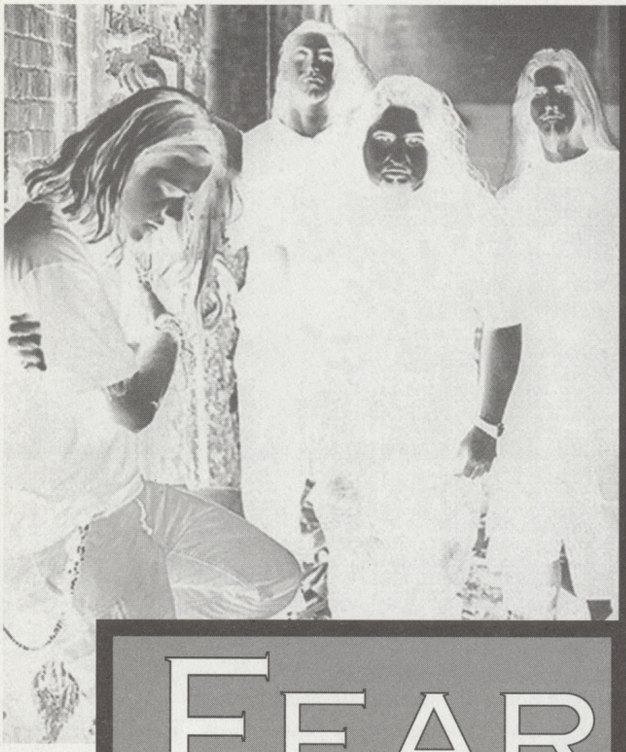
NIS: That's pretty desensitized. (laughter from both sides)

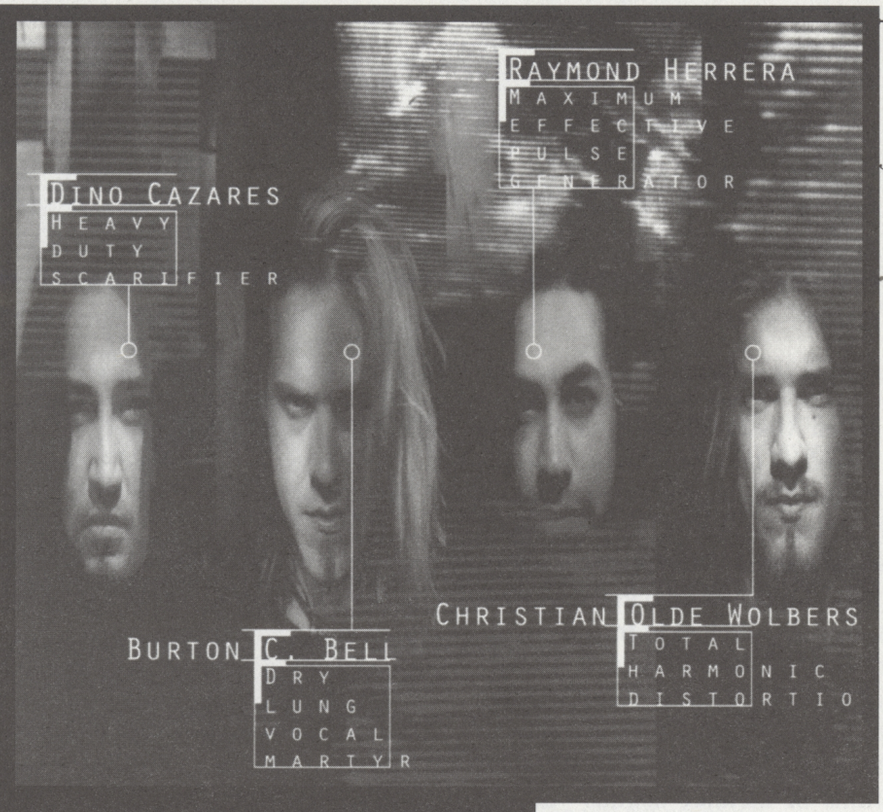
D: He was also in the Gulf War. That's how they make you. ***This concept of conditioning ties in with Demanufacture's "H-K (Hunter-Killer)," taken from the name of a machine from The Terminator; it's all about the absence*



Interview with guitarist Dino Cazares

by Chris Jagasits





photos courtesy of Roadrunner Records

FEAR FACTORY

*of emotions and harsh conditioning that brings about such a desensitized individual***

NIS: Who writes the lyrics?

D: Our singer (Burton C. Bell) writes the majority of lyrics, but he and I go back and forth on concepts. It didn't start off as a concept record. It just ended up that way.

NIS: Who was responsible for that?

D: I came up with the whole *Demanufacture* concept, and that was the first song that was written. It was basically one person and different scenes of his life. Each song is different scene of his life. *Demanufacture* started off being about a person, and all of a sudden we were writing other songs that would connect. 'Why don't we make it a concept, like a miniature movie?' We stuck with it.

NIS: It's a good progression—the story. It could translate well into a short video from Fear Factory, think about it. That would be too grueling! I'm not sure if people could handle it. Back to the subject of music, the arrangement of guitars and drums is so tight . . .

D: We want to be precise. When we play live, everything is the same. We don't use tapes or click tracks. When we recorded the album, we used a lot of computers for the keyboards to sync up—to be precise about it. And to give it a colder, harsher feeling. At the same time, the human element comes in when you feel the emotions in the vocals.

NIS: If I'm not mistaken, the vocals are a little . . .

D: Tame?

NIS: There you go, a lot more melodic rather than the low gruff voice from the first album (*Soul of a New Machine*).

D: Why do the same thing twice? We didn't want to overdue ourselves on something like that—to do the heavy vocals over, and over, and over on every record.

NIS: In your words, what are the significant changes since *Soul of a New Machine*? Anything different you did with *Demanufacture*?

D: First of all, we took our time with it (*Demanufacture*). Second of all, before, we didn't use any computers; we didn't sample, we didn't use any keyboards in the music (of *Soul of a New Machine*). It was definitely a big change. I was always telling everyone in interviews about *Soul of a New Machine*, we were going to be getting into more of that. People were expecting it, but didn't know what to expect. When the EP came out, people thought we were going to be dance/ industrial. Technically, Fear Factory is still a metal band.

NIS: I agree. I respect Fear Factory because you have not gone in a direction largely taken by others. You're still a large part of what you are. There are many bands who have taken advantage of the MIDI, sequencing style.

D: You mean, taken advantage of the Nine Inch Nails thing?

NIS: Fear Factory doesn't really have any dance beats. You haven't taken advantage of this.

D: Why? That's not really us. We're definitely going to be doing remixes for this record, though. It's going to be called *Remanufactured*. It will probably be more accessible than the record now because dance music is more accessible. Our present record is accessible in different genres. The EP we did, it was #9 in the indie dance charts in England. We didn't expect that. We didn't expect the dance crowd to accept it because it was pretty heavy. We didn't expect the metal crowd because it was danceable. It opened new doors for us: popularity and technological advances. People are willing to accept what direction Fear Factory might be going, whether it be full-on dance or full-on metal. That's one of the great things about Fear Factory, we can go any direction we want to.

ABSTINENCE

INTERVIEW WITH VOCALIST & MAIN SONGWRITER DARRYL HELL

When Abstinence released its first CD *Revolt of the Cyberchrist*, it was a direct revolt to the current sense of "industrial" as well as the "rock star." It can be said that Abstinence is one of the few bands producing compositions that are as close to true industrial as one will find in today's market (major use of synths, samples, and guitar). *Revolt* in itself is a chore to listen to. There are the grinding rhythms of metallic sounds—almost all made from found objects; and low pulsing bass—not the "thumping" bass you might be used to—this rumble comes from frequencies of deep distortion. I imagine making the album was a chore as well, but then the thought of touring comes to mind.

NIS: Were there a lot of live shows done for *Revolt of the Cyberchrist*?

Darryl: There were very few shows done for the album, about 7. It was mostly on the east coast. It didn't seem like there was a market for us in New York, or they weren't interested in us.

NIS: Well, you're not another rock band.

D: Exactly. We had more of an eclectic format than what the New York crowd is interested in. It's the idea that I see people flock to more dance/industrial bands. The more experimental the band gets, the smaller the crowd gets.

NIS: Was there a funding for touring?

D: I talked with Kim Cascone (owner of parent company Silent) numerous times. Right now, we're focusing on dealing with our style, new ideas and concepts. We're taking specific shows that are good for us. Being an industrial/experimental band, we have to bring a lot of gear with us. Then we might be put on a stage we can't work with or people we can't work with. Plus, a booking agent may not know who to put us with, and people don't know exactly who we are. Being on the road would be labor intensive. I was lucky we didn't have to do a large amount of performances so I could focus on *Theorem*. I wouldn't have had enough time to work on the music the way I need to.

The new CD *Theorem* is consistently structured with noise and danceability. Rhythmic patterns, whether it be sequenced sound samples or drums, have absorbed from the environment around them. The hip hop and hard rock wedged into Hell's background as a DJ have been urged to the surface. It has retained the same chaotic effect from *Revolt*, large sound masses collide moving from right to left channels and vice versa. Vocals are slightly ogreish, this time stylized with melody that is striving to achieve a pleasing tone.

NIS: There were beats in *Revolt*, but they were smothered under noise. *Theorem* is more beat heavy.

D: It's hard to explain. Things drive around the rhythm more. I tried to do a lot of anti-rhythm on *Revolt*. My point was to use the drums as the framework and insert everything else with a different rhythm. On *Theorem*, stuff is centered around the rhythm. There are a lot of times when the drums are in the background. There's four songs Paul Raven played on. It doesn't sound like the typical guitar/industrial formula by any means. I started a Furnace guitar sample bank because I was having problems every other time I sampled guitar, I had to find places where there were no drums and bass; I was using my friend's band's demo tapes. So, I had Jerry Franklin and Shawn Kaiser, two people I had grown up with, work on an hour sample tape. I told them, 'Just jam, don't worry about me. I'll just record.' We used this harmonizer-delay-chorus—I don't even remember what the pedal was called. It made really incredible sounds. The guitar licks kick the shit out of any other guitar licks.

NIS: So, all the guitars are sampled and placed in?

D: Yes. All the bass is played out, except for where I did some weird punch-ins where I had Paul play feedback and—you'll be able to recognize the song when you hear it. I had Paul play to a tape. We would go over this one spot, and I would punch him in and out. We kept doing this over and over again. Everything is in rhythm. I punched-in and out on all off beats, so when it came in, it came in sort of wrong. All the beats are on time, though! It just turned into this cool, spatial wall of sound. I don't know what to call it, but I punched the bass in and out and layered over that.

photo courtesy of Furnace Records

NIS: Did John (Bechdel, their sampler and keyboardist) play on the album?

D: Yes, John played on the whole album. John only played five songs on *Revolt*.

NIS: You mentioned at one time you were going to use two professors (to sample from) on *Theorem*?

D: Gary Null and Naom Chomsky. They both have had a big influence on me. I've been politically knowledgeable, but once I listened to station WBAI in New York as a whole . . . Let's put this way, the info is unlike any you'll ever find. They give you references where you can look and people you can call. They're down to earth humans who inform you heavily. There's a lot of media analysis, especially with Gary Null's talk show and the morning show called "The Wake Up Call." It's so much information that you've never known. Since he had such an impact on me, I wanted to use his material.

NIS: What *Theorem* sounds like to me, is the analyzation of the environment, or everything that happens around you and everyone else. It's listening to music that is entertaining and educational, if you want to say it another way.

D: It's something that is concise, and intertwines in itself in a way that doesn't hit you over the head. Realistically, there's a lot of people in the industrial scene who like the music because 'the people are really angry.' Well, you know the whole anger thing.

NIS: How can you not notice it?!

D: All the Abstinence material has dealt with social commentary. *Theorem* deals with it in a more direct way. In the past, I used a large number of different socio-political samples to get my message across, but then some people got it, some people didn't. *Theorem* has huge messages that you can't miss, that not only touch one issue where it is vague, but explain it in longer form. It's also done in a subtle way, so that the average person in the scene doesn't really care one way or another. It doesn't hit the people who really don't care over the head. For the people who care, it's out there to grab.

"WE DIDN'T WANT TO MAKE A CARICATURE OF OURSELVES WITH THE SECOND ALBUM."

NIS: The interested will learn what they want to hear, and also take other things into consideration.

D: We are not one of those bands which says 'this sucks, that sucks' and not give any solution. A band like Consolidated does an excellent job of informing people. However, people get pissed off because their material is very blatant. It's revealed to them so they can't avoid it, which is good. This needs to happen more and more.

NIS: So Abstinence is too well informed to "bitch" or whine at things? What about solutions?

D: There's a whole lot of contacts that people can get in contact with for information. For example, the Center for Defense Information; FAIR, a media monitoring group; and radio shows that we know about—WBAI is an unbelievable source of information. This is one whole panel inside the CD jacket (for *Theorem*) dedicated to this. We not only point out things that are wrong, but avenues where they can find information about a subject. May be someone can do something instead of hoping someone else will do it. We're trying to inform people that there are many other options.

Abstinence was one of my most awaited releases, not only because their presentation of industrial dance is true to the sense of the word, but because it took 4 months to finally trap the CD for review! While it may have been an annoying time for me to go through, it was productive for *Furnace*. The duration of the time was spent finalizing details on the slew of releases due and a new distribution channel. *Furnace* has since gained AEC distribution.

TERMINAL SECT

Terminal Sect is in its beginning to becoming a standard to which others are compared. Released in early 1995, the debut *The Humansconditioned* mesmerizes in ways that were once exclusive to Skinny Puppy. No cartoon or classical music samples, only emotionally explosive vocals, dreamy synths, and occasional static guitar in a chaotic beat driven structure.

NIS: What are you guys going to do when you get to the top? What are you going to do when you gain cult status and steal Skinny Puppy's fans?

Colin: Mmm . . . right. For one thing, we'll take that as a vote of confidence. That's a very nice compliment, and 'when we get to the top,' you're anticipating something. So, what are we going to do? Uh, probably stare at the wall (I obviously caught Colin off guard) open eyed in disbelief; I don't know.

Howard: I think we should do soundtracks for top shelf porn movies. We'll do it under an assumed name.

NIS: Your music leaves an unforgettable impression; it hits hard. If one listens to the CD on a really good stereo, there a lot of deep beats and a lot of fuzz and static.

C: Subsonic, we really go for the subsonics. A lot of it really doesn't translate on smaller stereos. Like you said, when you listen to it on a better system, you hear more of it.

H: It tends to envelop you more. We paid attention to frequencies you don't hear as well as the ones you do. 'What would we do once we gained cult status?' I have certain expectations I would like to achieve at this point in our career. If we can get there, we'll just have to set a whole new bunch of goals. We'll look for the next level of achievement.

NIS: Just start teaching others how to make music. Things sound just fine. Do you plan on doing something that is completely the opposite direction in terms of remixing?

H: The *Gun Worship EP* is a nontraditional remix EP because aside from En Esch, the remixing engineers are very varied and very underground. We've also included 35 minutes of unreleased material. It wasn't a vehicle to get into the clubs with everyone else. It was a great vehicle to say, 'Hey, we're here; we're here to stay; and here's some new material.' "Gun Worship" has stood out as an anthem-like piece. By large, it has grabbed all of the producers we worked with. Initially, we didn't tell them that 'this is the track you have to work with for this EP.' The title *Gun Worship* came about as a result of the four producers (En Esch-KMFDM, John Bergin-Trust Obey, Coin of the Realm, & Chris Moriarty-Controlled Bleeding) we worked with selecting that song independent of each other.

NIS: So what's your favorite piece?

H: A big, big gun.

C: "Gun Worship" is our commentary on America's fascination with firearms. My writing relates back to one thing, the philosophy we based the band on: the idea of being a human being or terminal.

NIS: Has the musical style always been like this or did it take a while to develop it up to the present?

C: Terminal Sect was always very electronic. Eventually it got more guitars, in the sense of noise. We invested money in new equipment

Colin Schwen

photos courtesy of None of the Above Music

H: That would be nice. Eventually, getting into production and remixing is not beyond the realm of possiblities. (In fact, Colin has already produced a New York band, Neuroplague).

NIS: How long has TS been in existence and who started it?

C: 3 years ago?

H: August of 1992.

C: It started as visual art. Howard was the musician between the two of us. We got together and were going to work on soundscapes, some audio to go along with some shows I was planning (Colin is a freelance artist; he paints, sculpts, & does mixed media projects). We started working on music since we had similar musical tastes and approaches.

H: This was a legitimately spontaneous 50/50 decision. I don't think either one of us approached the other about doing something musical. Each of us has a variety of backgrounds in the arts and music. It was a natural progression in our conversation. We ended up sitting down in front of a keyboard, and the rest is history.

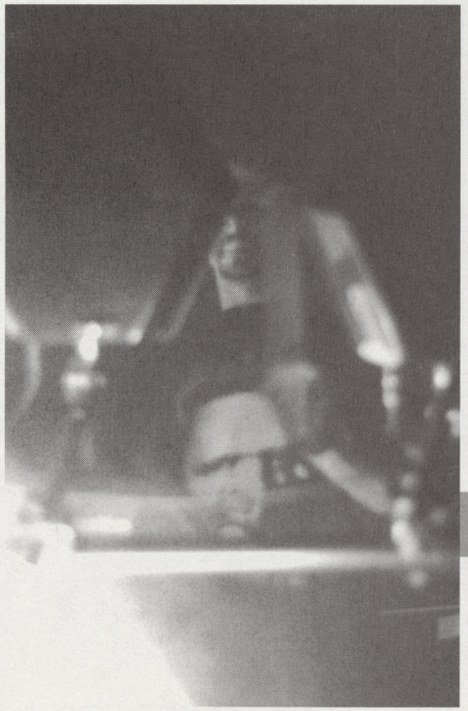
NIS: Do you feel comfortable with making the music Colin? I'm referring to the comment about Howard being more of the musician.

H: I was in a number of bands prior to this, but as far as our industrial undertaking in music, it's extremely 50/50—from concept to programming to melody to rhythms, etc.

C: I always wanted to blend the audio and visual elements. It was an opportunity, and then it became more of an audio approach. It wasn't something I felt I had to adapt to.

NIS: How long did *The Humansconditioned* take to make? The sound quality is superb; it sounds like a lot of time was spent on it.

H: You're right, there. Concerning the developing stages, it was a good two years. That's maintaining and building our working relationship; constantly reevaluating our working ideas to make sure we were on the same page; writing on and off; taking a little break and playing live. We did a lot of live shows after our first demo was done to a scale that most bands don't do until they have their first legitimate release.



Howard Wulkan

NIS: There were some mixes on the Furnace compilation *Hellscape*. It is always interesting to see a different version of a song. Listening to the CD, there's no need for remixing. and learned how to use them in unconventional ways. We kept writing and things developed.

H: We never use instruction manuals unless some huge 'error' message comes up. We're much like 'feel around in the dark.' We've found some ways of using and abusing our equipment. If there was a legal society for using computer equipment improperly, we'd be in jail.

NIS: Care to give an example?

H: I think we used some signal processors the wrong way, based on society's standards. We get the greatest results and reserve spontaneity. We can only get a particular sound once.

NIS: Within the mess of noise on the CD, should you be concerned with sampling laws?

H: We don't go for the highly recognizable lines.

C: And we don't sample guitars. They're recorded in the studio and manipulated.

H: Back to the question on development, the use of guitars didn't happen until way, way, way late. It's specifically geared for a noise/textural aspect.

C: A lot of the songs on the CD appeared on the demos. They're just in different stages of development and production quality. We learned how to produce better of what was in our heads. The new material on the EP shows even more growth and potential for—

H: —for reaching that top point you were talking about earlier.

NIS: Exactly.

----------*Interview by Chris Jagasits*

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Alien Faktor: *Abducted*
Decibel

These recordings are the retrieved cranial scrapings from an imaginative a.w.o.l. musician/sound designer. Admiration goes to those who manipulate sound and use it to its fullest. Industrial is all about experimenting, and Alien Faktor has adhered to this ideal quite well. The industrial rock tracks such as "Somewhere in the Dark" you can familiarize with. Other electronic tracks just lose you, or you lose it?!! See, the music is already messin' with my head!

The polyphonies are alarming. As the CD progresses, you'll take notice of how each track appreciates the darkness i.e. murder. This theme is constantly proclaimed through spoken word samples (some even by Charles Manson) and lyrics. The pulsating noise from "Project Pain" is too much to bear. The mood of the entire disc has the tactics of Hellraiser. What's lurking around the corner and how much more disturbing can we get? (Chris Jagasits)

Alien Faktor: *Desolate*
Decibel

Though the name implies emptiness, the second full CD is far from lacking in substance with its superior programming, grinding electric dirges and dark, cynical imagination. The third track "Ocean Space" creates an ocean-side soundscape so vast you feel the sonic wind blow through your hair and damp chills rush down your spine. The sixth track "Termites and Maggots" unleashes a swarm of electrically charged parasites to crawl across the skin and frolic in the synapses. A slow descent into the eternal despair of a false love is portrayed brilliantly in track 7, "Obey." "Blip 3 in 3D," the eighth track, reflects today's society with a confusion of samples including everything from religious sermons and presidential speeches to chaotic cuts from television and confessions of bisexuality.

Alien Faktor creates music for the mind and will be appreciated most by those with a willingness for a mental escape into the unknown and the strength to handle the reality of pain. (Tim Mills)

Apparatus: *Apparatus*
Re-Constriction

With a unique hybrid of various musical styles, Apparatus breaks down the barriers of conventional music theory and creates a vision of chaos and anarchy. Through the use of heavily distorted guitar with a thin sound, blanketed over precisely programmed drums and disturbingly eerie keyboards, Apparatus opens up a new world of sound for those who enjoy individuality in an otherwise uniform and repetitive music industry. The use of vocal manipulating devices is minimal and the use of quotes from various media is extremely interesting. (Aaron O'Keefe)

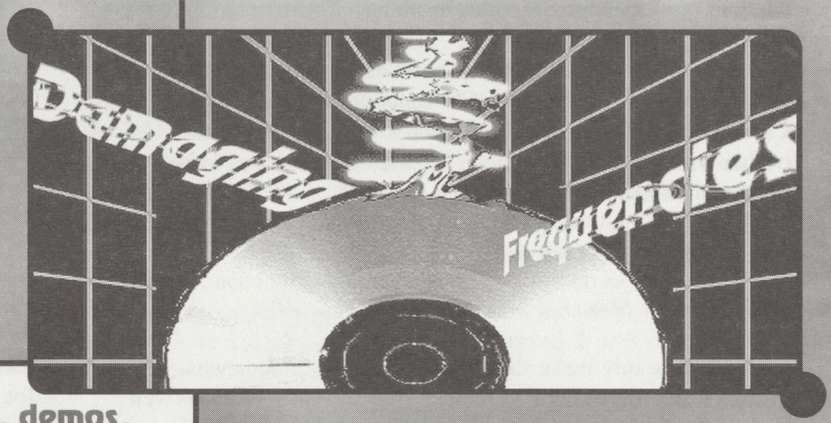
"Mass Media" has a much more focused, aggressive electro sound. The vocals are brought to the forefront and undistorted, and the song gains a leading electronic rhythm rather than converts it to a muffled, synthetic bass often used throughout the album. (Chris Jagasits)

Battery: *Distance*
C.O.P. International

Along with Re-Constriction's Collide, Battery rejuvenates enthusiasm in Electronic Body Music. Like the last full CD *NV* and other releases, their third CD is successively better. *Distance* seems to be more beat oriented than previous releases. The beats are much more loose in the way of hip hop and smooth techno bpm.

Distance is incredibly solid in sound architecture and production. Drama was a key element in *NV*, it was very strong. This is the lifeblood that fuels their creativity and keeps the audience intrigued and excited. The morphing stages of Battery on each CD has played a large role as well. The group fluctuates in sound: ambiance, beat electronic, experimentalism—in turn, the revolving roles of writing and singing further the emotions to slide from ethereal to intimate to dark to serious to sinister. Maria Azevedo is the main vocalist of the three. She is an excellent example of a singer; add her to the glorious list of Enya, Sinead O'Connor, Lisa Gerrard, Heather Nova, and Tori Amos. The other two who are also responsible for the sounds, Shawn Brice and Evan Sornstein, do just as well, though they have a tendency to sing in a quiet whisper. It sounds devious...cool.

It is hard to see anyone deserving the same praise for such a definitive mark in electronic music.
(Chris Jagasits)



Reviews of cassettes, compact discs, demos, & video

ATD Convention: *Cyber Relations*
Furnace/Silent

The third artist signed to Furnace creates its industrial dance through a recognizable composition of synthesizers. Songs choose to center on smooth electronic tones originating from older equipment. Tones wax and wane, twist and bend in pitch, and travel within spacey confines. ATD retains the same quirkiness that surrounds Kraftwerk including lyrical tales about the cyber culture.

Black Lung: *The Depopulation Bomb*
Fifth Colvmn

If there was such a thing as Industrial Strength Ambiance, this CD would destroy it. Having been described as "music for a nonexisting film," it is clear that no film would suffice. The harsh resonance and thick sound fabric creates mechanized aftermath that is felt rather seen. Snog's David Thrussel manipulates a trance sound around the constant drive of soundscapes and machine-like noise. The title track forms a manufactured pattern that is only relieved at the end of the track, while "God was the First Cop" takes a more relaxed approach through space and technology.
(Mike Shukis)

Clay People: *Iron Icon CD*
Re-Constriction

Right at the start I can say that I am gripped by the lungs by this band and it's release. The Clay People are making their mark in this movement. It's difficult to pin them down and harder to describe. First of all, the singer's voice is very powerful and thick. I imagine a two heavy masses colliding and giving forth a strength which his voice seems to reach. The tone is all natural too, no treatments.

On "We are the Sick," rhythmic synth loops weave in and out of the speakers, noisy scattered samples bounce around the musical mold. The drum programming is similar to Sister Machine Gun's *Sins of the Flesh* with its intricate timing. The harsh and unrelenting guitar comes in to contribute, not to take over. This release is a nice example of combining the electronic side with an organic one. (John Boe)

Coldwave Breaks: *Compilation VA*
21st Circuitry

At last, a disc that lives up to it's liner notes: this disc "demonstrates the movement of colliding forces of electronics and guitars on the dancefloor." DJ Bat of *House of Usher* in San Francisco--the bay area's best loved industrial DJ--aided in selecting the tracks, they are all proven dancefloor winners--some of the bands got their "break" by playing their demos at the club. But this is not a regional scene, this music can just as easily be heard at any industrial club, like Chicago's *Aftermath* or Detroit's *City Club*.

The sound? Again, from the liner notes "with heavy guitar riffs and thick bassy synthetics providing the groove; drums sampled, on machine, and/or live injecting the beat; and raspy yet often undistorted vocals with chopped screeching rhythms to top it all off." These tracks are not all "new" or "exclusively remixed" but they are very good and fairly uncommon. A quick run down on some of my favorites of the 14 tracks: Chemlab-"21st Century (rough sex demo)," too fun to be an anthem, this is a cyberpunk them song; Naked Lunch-"Pathetic Conviction," gothic-industrial with a haunting, edgy rhythm reminiscent of Ministry's "Breathe"; Pinch Point-"Stronghold," now with only 66% of Contagion, but still 100% good! Kaos Control-"Free My Soul," hard rockin' but at an electro-frenetic 120 beats per minute; 16 Volt-"Skin (mix of hate)," cruel whispery vocals and icy cold synth-work.

(Again with the damn liner notes) "Coldwave promises to be a subgenre gaining momentum into the 21st Century"--and I believe if these bands continue as they are going, 21 Circuitry Records will honor this promise as well. (Eric Korsedal)

Collide: *Beneath the Skin*
Re-Constriction

Intimacy and beauty make their music prime. It's somewhat of a flashback to a select few of the 80's female fronted (synth) bands as well as Siouxsie & the Banshees and Dead Can Dance, with extensive imagination and dark tastes. kaRIN remains eloquent from resembling a pretty banshee to a choral singer. She entices you to follow her through elightening and mysterious tales. Statik stages the mechanical music with a versatile perspective—he's certain harshness and lushness can exist together. He chooses the sounds well—acoustic instruments, cloudy synths, tambourines, full to empty percussion, and static. There are multiple layers of sound happening, one of which is textural guitar lightly complimenting the sequencing and kaRIN. "Violet's Dance" is one hell of a way to open up the debut CD; an incredibly melodic and demanding synth pulse driven partially by hollow-stone percussion quickly flows with the ease of kaRIN's resonance. (Chris Jagasits)

Complications: *Compilation VA*
Decibel

Anyone who decides to push this CD aside as being insignificant, has got a lot of flack coming their way. The work contained is strong indication that the underground is alive, refining their talents, and sounding as superior as major label bands. One large factor dividing these artists from the mainstream: total creativity/flow of ideas.

The music is a monster. Songs from Decibel's Alien Faktor, Oneiroid Psychosis, & Morpheus Sister have been reconstructed by artists like Mentallo & the Fixer, Filter, Severed Heads, Impact Test, Swamp Terrorists, Joe Bishara (Drown), Astrocat, & Silica Gel. Every track is exciting; you may pick out a fav because of the mixer, or you may find something new you like. (Thomas Albrecht)

Controlled Bleeding: Dub Songs from a Shallow Grave
Dossier

Here it is, another work of art. The music is mystical and beguiling. An odd sense of skipping past the outer ear and ear canal (etc, etc) and travelling straight to the brain cells, tripping wires of the memories of walking in the rain on a cold day in the spring when you forgot your jacket. Soaked to the bone but enjoying it in a twisted, pathetic kind of way. "The Gelding Wheel" coaxed this memory. "Darkening Skies" helps the memory become more than just flashes
of the past. Walking past darkened alleys, noticing each crevice in the sidewalk as it stares back with black eyes. Most of all, noticing that you are the only one walking alone. Then, finally, you reach your apartment, a room that is not much warmer than the world outside.

"...As Gravity Fades" picks up the pace a bit... but still, something holds you back. May be it's the faces of the people you have seen on street corners. Faces that belong to human beings... but something does not quite fit with the picture. No, more than likely, you are imagining it... move on. Here we go, "Fire and Shadow" with such charming phrases as, "No one will hear as you're calling my name for the help that you need as you fall towards the flame." ... This CD has seductive tendencies that, if you are not careful, will pull you into some dark corner in the mind. And, perhaps, just perhaps, leave you there. (jacqueline)

Crocodile Shop: *Celebrate the Enemy*
Timman

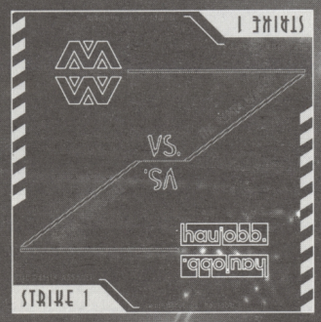
Just as I finished upgrading my PC's RAM, and as Crocodile Shop continued to play, I thought how great it is to be going into the next century with music like this. Will these guys be around? Probably. How do I know? One of their obvious messages is "work is reward" and a great quote from the CD, "The future belongs to those who seek it." Plus, in interviews they've stated their excitement and enjoyment of using the newest technology.

Giving a spin to the CD, I am not surprised by the content. Subject yourself to a total industrial dance submersion: strong electronic rhythms, funky bass, minimal guitar usage, and a little quirky twist on the vocals. They are not distorted or gurgled; the vocalist sings without distortion. I like it. What I am waiting for is the remix CD (there are a lot of these nowadays) *Crush Your Enemies*. If the band or any artists can find better ways of executing the original and remix versions of "Celebrate the Enemy," "Temple of Lies," "Grey Day Reign," and "Crack the System" on the CD, it will be a true masterpiece. (defunkt)

Crocodile Shop: *Crush Your Enemies*
Tinman

Damn, they did it. Exceptional electronic composing appears in multiple reconstructed versions of "Celebrate the Enemy," "Growing Stronger," & "Said Said You Said." The main producer and member Mick Hale dug his fingers into the layers, added, mixed, and created an amount of <u>new</u> material with no limitations. Best examples: *Berlin is Burning* mix of "Growing Stronger"(more emphasis is put on the beat by a throbbing synth and Hales' voice is robotically sinister), *Iron Horse* mix of "Celebrate the Enemy"(fast bpm's and snapping layers of sequencing = trance tech), & *Lunar Trance* mix of "Said Said You Said"(a stereophonic song stuttering with a fluctuating synth note and three types of percussion, one sounding like empty tribal reeds struck in quick rhythm). (defunkt)

THE REMIX WARS



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Cubanate: *Cyberia*
Dynamica/Machinery/Noise

Now down to only two members, Cubanate is still charged. Marc Heal remains in the duo; what would Cubanate be without his brash voice? They have put together a CD that moves along with the rough momentum of metal mixed with rave and industrial characteristics, the same path as *Antimatter*. The guitars are unlike current metal/industrial bands; low crunchy chords are not heard. This is also to say the song structures are unlike the rest of the crowd. They like to use, most noticeably, the high hat cymbal and never ending dance rhythms of trance techno. Songs seem like they carry on for eternity, and thus Cubanate will serve the dance floor or any private spasms well. "Bodyburn" from *Antimatter* is no longer the excruciating highlight from this band. "Oxyacetylene" (from *Cyberia*) demands attention, and if none is achieved, it proceeds to kick the hell out of the disobedient. (Chris Jagasits)

Cubanate: *Barbarossa*
Dynamica/Machinery/Noise

The duo has become stronger and progressive, noticeably. There are differences between the drum sets over various songs. Added to the brash style of Reznor-esque screaming over mixed electronic dance mediums is a Burundi rhythm. These percussion loops wander in the backgrounds along with the trance electronics and deep grooves. Guitars roar with increased volume and crisp, crackling distortion. "Bodyburn" and "Oxyacetylene" are still key thrusts of fiery metal-trance fusions. The amount of fuel burned in "Joy" and "The Musclemen" exceeds the boundaries set by the tracks stated above.

This CD is derived from the hyper frenzy of past CD's, no energy or momentum lost. The new elements of *Barbarossa* have helped Cubanate gain in variety and produce a more than substantial CD. (Thomas Albrecht)

Cyber-tec Project: *Cyber-tec Project*
Fifth Colvmn

It is hard not to think about the glory days of Front 242 while listening to this CD. This is Jean Luc DeMeyer's latest work since the demise of F242. He is providing the vocals, only, which is what he did in F242. This is what he does best, though. There is no distortion or effects upon his voice. The CD's crispness of sound sounds like it came from Front 242's last two CDs. The beats and electronic rhythms share similarity with current acts Birmingham 6 and Cubanate. The absence of guitars and any distinct anger signifies electro and techno safe for more people, those not necessarily pigeonholed into hard industrial. There are 4 to 5 songs, 13 tracks; each song has been remixed 2 or 3 times with much excellence and energy. (Chris Jagasits)

C17H19N03: *Terra Damnata*
Fifth Colvmn

If you've enjoyed the visual artwork of John Bergin (he collaborated on the comic version of The Crow, and has done artwork for Idiot Stare recently), then you'll probably enjoy his audio work. It has moods similar to his visuals: dark, bleak, and barren. Composed from synthesizers, bass chords, variating percussion, and voice snippets, this full length is very atmpospheric; sullen moods will surround and effect your feelings. For instance, "Scarifice" slowly crumbles and crackles over a bass drum smothered in the background. The two elements: a crackly-slurred evil voice and a progression of choral tones, get the attention. Seduction's sweetest moments are stamped in every song. Included is a cover of the now defunct band STG's "Razor Raped Pain." The song has added tasteful elements: a beautifully plucked stringed instrument, machine drone, and hideous narrator. Bergin's music combined with the photography on the CD case makes this an outstanding package. (Thomas Albrecht)

Dessau: *Details Sketchy*
Fifth Colvmn

Dessau should have been signed to Wax Trax! during the 80's. This recent release fits in perfectly with the minimalism of many artists signed in the early years. The CD enters dance rhythms and rock styled shouts, and mildly distorted guitars. Lead into Gold and RevCo come to mind as soon as the separate, fluent bass lines progress. "Sun" has to be their anthem, a perfected melody is carried through the verse/chorus/verse structure to sweeten their stylization of sound. Almost half of the CD is dance without distinct lyrics in the verses, like the hip percussion and female chants of "Chalk Line" or the phat bass guitar driving "Muscle."

"History" gives early pop mixed with punk. The simple guitars and strained refrain is a serious P.I.L. excluding the goofy Johnny Lydon. In spite of all the digitally distorted work that seems to be the trend now a la Zoth Ommog and Hard Records, Dessau is benefitting by throwing a large spotlight on itself. (Thomas Albrecht)

Die Krupps: *Odyssey of the Mind*
Cleopatra

It's obvious that much time and effort was put forth in the construction of this CD, and it has definitely paid off. *Odyssey* is their best work to date. Die Krupps just keeps adding to the full effect in their music. Starting from the depths of techno and proceeding to the heart and mind of industrial and heavy metal, Odyssey speaks with orchestral fashion. "Isolation," the first single released, is a fine example of what Die Krupps has to offer with phenomenal lyrical sound and thick guitar-music by main men Jurgen Engler and Lee Altus. The title track "Odyssey of the Mind" contains some of Engler's most angry vocals as well as some of his most harmonic; the track melts down through orchestra and electronics. The CD also contains 3 remix tracks from Sisters of Mercy, Klute, and Prong. Paul Raven's mix of "The Final Option" is the most interestingly interpreted. It is mainly instrumental moving with distinct noises. (Jason Strode)

Download: *Sidewinder EP*
Nettwerk

This is brand new material and some of the last material D.R. Goettel worked on before passing away. Much of the material is remixed, taken from the full CD *The Eyes of Stanley Pain*. Much of the material is heavily beat/dance oriented, very similar to "Omniman" from the debut *Furnace*. Dancing behavior will have to adapt to the spastic rhythms of "Sidewinder" and especially "Glassblower." The latter is the best track in terms of beat, and showcases cEvin Key's talent as a percussionist. One can't help but notice the resemblance of the vocal styling in "Base Metal" to prior work in Skinny Puppy. Mark Spybey (formerly of Zoviet France) is providing the vocals, I think. His monotone and creepy chant-like ideas further to the stillness and eerieness of the track. There is a lot to download even within this EP; just wait until the CD is heard. Also included is a remix of "Attallal" by Haujobb which has attached some extreme ambiance and dark fullness—excellent . . . (Chris Jagasits)

DHI: *Bitter Alloys EP + Pressures Collide LP*
Van Richter

This Canadian band has much in common with bands Godflesh and Sielwolf when it displays its power: it is with frightening force. Its songs are put together well, using conventional instruments like brute guitar, fuzzed bass, violins, and keyboards. Very rare is this band's ability to send chills down the spine through use of eerie synthesizer sustains and string sections in "Any Power" and "Rage." For DHI, the release point is reserved for vocalist Vicar who is largely responsible for such a lasting impression. His non-irritable screams are raw and clenched teeth strained. Admiration goes to the use of effects in the instrumental 4th track where a drum march is heard via underwater. "Rage" effectively combines all of DHI's good qualities although progressing downward in mood and pace. (Chris Jagasits)

Econoline Crush: *Affliction*
Nettwerk/EMI Canada

Amidst all of the pure electronic industrial and electro metal, the listener can be burdened with too much synthetic qualities, making him or her forget about human emotions. These are good to feel once in a while, aren't they? Econoline Crush puts all this back into music. Stripping down their music to see the main components, we see they are a six piece hard rock/metal band using sampling and sequencing techniques. There's enough of these bands, eh? Enough of them getting slammed i.e. Stabbing Westward or God Lives Underwater.

No one has to exist to impress anyone, but Econoline Crush exists and they impress me. Their songwriting reflects their sweetest talent: melody. More important is making everything stick together. There is hardly any friction between conventional instruments, sequencing of electronic effects, and vocals. Back to human emotion, Trevor Hurst's Ian Astbury-esque posture is more than 60% responsible for reminding us of the soul in rock 'n roll. The music is stable and never gets out of control—no uncontrollable drum pounding or electrifying sequences, nor is it cold or rigid—here is the remaining 40% reminder of emotion. After hearing only good rumors about the band (they were only available in Canada until Nettwerk picked them up), the concrete CD presents more good news: Rhys Fulber (FLA) programmed and co-produced the CD, while Greg Reely (FLA & Skinny Puppy) mixed the CD. These two names ensured high standard assistance in creating and producing the clear and distinct recordings.

The strongest part of *Affliction* is a good chunk of its beginning. The first three tracks have substantial impact because of the likable deep guitar chords and smooth transitions from verse to refrain. "Nowhere Now" has the guitars that are very crunchy, and "Blunt" has an awesome electronic backdrop with a resonating pipe percussion that flips to the back when the guitars start in the refrain. The band even experimented a bit by putting a bluesy style in "Emotional Stain." "Sycophant" bears much resemblance to the Cult, having that soulful briskness sounding with peculiar electronic programming. The title track is the 'save the best 'til last.' The ending of CD is the stillness of final look into one's life and what is to come in the moments left to live. Hurst's voice quietly pronunciates each word with feeling while a piano plays dominantly over synthetic sounds. An explosion of sound occurs halfway through. The sympathy leaves to be replaced with rage, frantic guitars, full drums, and a small classical string section.

The end...until the next CD. (Chris Jagasits)

Electro Assassin: *The Divine Invasion*
Fifth Colvmn

True to its genre, *The Divine Invasion* holds the ambient, trance and hypno hyenas at bay. The icy, steroidish vocals will warm your heart, a tribute to the aggression and intensity of the industrial idiom. Electro Assassin employs the full arsenal of electron fueled audio processors and drum chips; they even use a voice disintegrator. The lyrics encompass the usual spectrum of confused fear and free floating I-want-to-kill-you-slow resentment that any certified industrial piece should embrace. Yet they also incorporate the great orgasm of our age : the great God of technology, spawning and spewing and sprawling all about us.....and within us. References to computer this and data-bit that provide a nice clash with the medieval mood.

The bruising drums subdue the biting guitars. *Divine Invasion* emanates a wealth of fresh-kill sounds. They consistently bleed the traditionally distinct bass-lead-key-drum sounds into new sonic pulses that you just can't see coming from a big 'ol snare drum or even a spit-shined six-string. Innovative, but true to its nature. Electro-Assassin does tip its hat to industrial mutants such as noise-collage and ambient with a couple trippy soundscape pieces. They keep you all reflective and stuff. Though not like you're hypnotized on the shrinks' couch and just can't move, but more like you've got a 5000 gigawatt power line stuck in your shorts, in the Jacuzzi, and you just can't move. Wear rubber gloves. (Shawn OBrien)

Endless 2: *Various Artists*
Manifold

An experiment in electronic, atmospheric resonance. This anthology ranges from aggravating noise collages, to semi-cohesive ambient scapes. Thirteen different labels/distributors have contributed to *endless 2*. As far as the ambient stuff goes, the tempo rarely exceeds the heart rate of a corpse, at times approaching negative infinity. *Endless 2* implodes time, letting your isolated mind wander the wonderful realm of nothingness.

If you like being hypnotically agitated, crank "Exit" by *Final* and "Flotsam suspended in Solar Wind" by *Voice of Eye*. You can feel as if you're tripped on LSD, that kind cut with too much dirty speed. *Controlled Bleeding* and *Mandible Chatter* occasionally tear it up with some catchy rhythms, but nothing can escape a black hole. The final track, "Sunspot Cycle" by Robert Rich, is phlegmatic enough to make *Lustmord* blink.

Playing *Endless 2* is perfect for doing taxes, laundry, or writing a suicide note. Inappropriate for keggers. Even after it is over, *Endless 2* never ends - all those everyday subliminal sounds, like passing cars and humming mainframes somehow accumulate... (Shawn OBrien)

Fair Sex: *Labyrinth*
Van Richter

Another cyber opera?!! Ultraviolence just did something similar. Hopefully, this is not becoming a trend. *Labyrinth* is an adventure realized through electro among other styles. Operatic singing and classical strings are occasionally heard, and the oddity (this can often be perverted) from their side project Testify seeps in frequently. For example, the duet "Sister Anger" is not common. The refrain is a hilarious, "Shake, shake, shake yer whiny ass!"

They compose some of the best and catchiest melodies especially with their bass progressions and selections from their sound banks. Known for their combination of electronics and guitars, they chose to increase the beat and put the guitars through considerable amounts of fuzz. The Fair Sex established themselves as pioneers in electronic body music long ago. With three years behind the making of this CD, they'll remain upon their pedestal. (Chris Jagasits)

Front Line Assembly: *Hard Wired*
Metropolis/Offbeat

This CD kicks the sh** out of a lot of stuff I've heard in the last 5 years. I'm going to say FLA has reached its peak, but I know the next CD is going to be even better. *Hard Wired* mixes a lot: hip hop, techno, metal, ambient electronic, and noise. If you've paid attention to all the other projects Bill Leeb and Rhys Fulber have worked on, you can hear all of them worked into one 10 track CD.

Otherwise, FLA is a chance for Leeb and Fulber to be aggressive and mean, and to use guitars. 8 tracks move with a vibrant life beat: they've created the perfect dance rhythms. The sampling and electronic sequences are unbelievable as are the vocal distortions. "Neologic Spasm," "Paralyzed," "Transparent Species," and "Barcode" are standouts. "Circuitry" is the top track. It is the most harshest work they have done: complete with a rhythm to slam to, crunchy guitars to grind, and a melodic "hook," surprisingly. The two tracks slow in pace are "Mortal" and "Infra Red Combat," both have low bass emissions and an introspective darkness. (Chris Jagasits)

Gracious Shades: *Aberkash*
21st Circuitry

Gracious Shades hails from the California bay area. Coincidentally, the same state that harbors the intriguingly psychotic Charles Manson. The band's second CD probes the insanity deeply rooted in the darkest corners of the mind with a blend of electrifying yet terrifying sampled guitars, abrasive drum beats and their trademark samples of psychotic testimonials. "This Blackness" is a prime example of what these guys do best. All the elements are present, the dizzy danceable beat,

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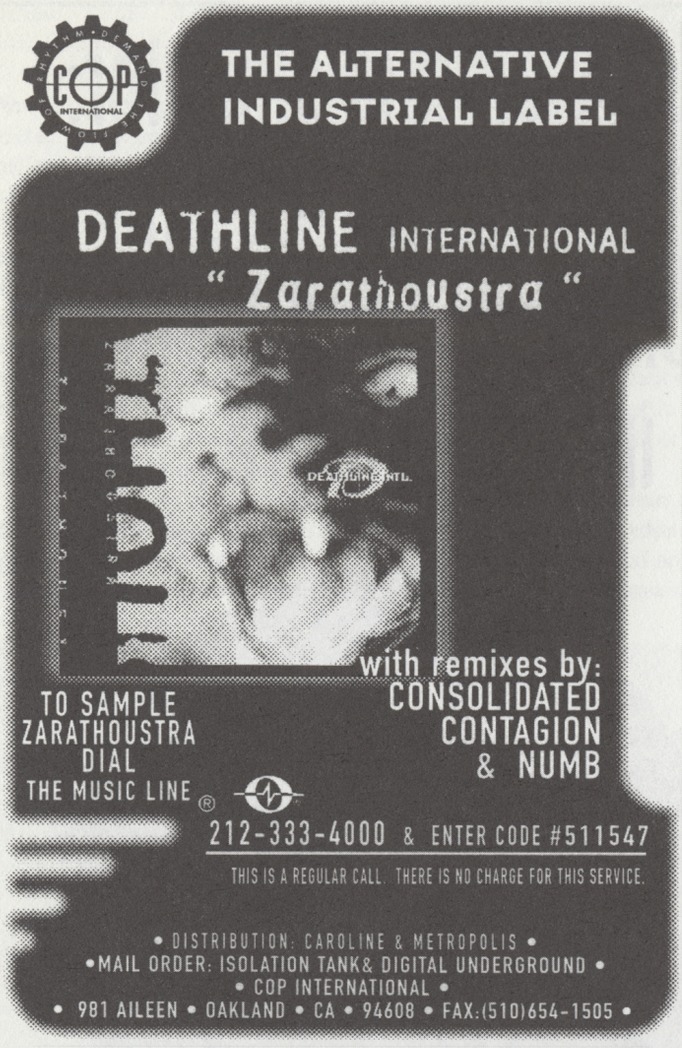
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the whirling guitar effects, and an assault of vocal anger courtesy of Scip's (mainman) schizophrenic lyrics and samples of derangement. The next track "Amie" stays true to the CD's theme, of dark terror and uncontrollable impluses, with it's depiction of a young girl's revenge against a sexually abusive father. The amphetimine-feed drums on "Heaven gives Morphine" will definitely cause chaos on many an unsuspecting dance floor. (Tim Mills)

Gravity Kills: *Guilty*
TVT

The effect of Gravity Kills debut single is anything but singular. With two songs from hit movies, this Saint Louis band has much to offer. Their single consists of 9 versions of "Guilty" (featured in Seven) and two versions of "Goodbye" (featured in Mortal Kombat). With every song consisting of throbbing heavy metal guitar, and only the slightest distortion on the vocals, gives the impression of rock 'n roll. The pulsating beats and electronic background proves this music is anything but mere rock music. Each version has individuality: differing styles of hip hop to hard techno rhythms. Remixers include John Fryer, Juno Reactor, Youth (from Killing Joke), and Roli Mosimann (from the Young Gods). (Mike Pysh)

Hanzel Und Gretyl: *Ausgeflippt*
Energy

The press kits describes HUG as aggro-industrial dance, true, but completely off the mark at the same time. Complexity and range is the distinction that sets them above that genre: rhythms from break-beat to back-beat, punk guitar and funk riffs, phat bass-lines or cold north European chords, ambient piano meets industrial-polka, distorted rap versus Nena Hagen-esque German wailing, NASA samples over violins. Each song has it's own feel (or range of feelings!) - unlabeled, this disc would pass for a great compilation if not for the cheesy sci-fi/documentary and German language lessons that weave through the songs.

Their debut release, "Ausgeflippt" was self-produced by Lupie and Vas Kallas at Kinderland Studios in New York, then sold to Energy Records, rarely is a demo so strong that it can go directly into pressing. Anyone who favors a hard industrial that is not "industrial-metal" will like most of this disc, eclectic music lovers will groove on the entire disc - which drifts in and out of "aggro-industrial dance" as well as dissonance, ambiance and world beat.

Lupie - guitar and programming, and Vas Kallas - vocals and guitar, added Ginger Bread - bass and drummer Pat Wolff to form a tight, driving tour band. Opening gigs with Einhiet and Brotzman and Marilyn Manson gave them a chance to reach, and please, large audiences in the midwest. Visuals match the music samples - tv screens showing Apollo Program NASA footage along with sci-fi intercuts. Despite their motto: "machines good, people bad" and the black leather and dark mod glasses, the band is fun - and good. (Eric Korsedal)

Hate Dept.: *Omnipresent*
Neurotic

Hate Dept. is tough to pigeonhole into a specific category. Their latest release is a mix of melodic angst driven power songs. These guys can change from extremes of metal to punk to ambient swirls in a matter of seconds. They have a unique blend of electronic textures, hypnotic rhythms, heavy guitars, and riveting vocals, which denotes Hate Dept.'s own sound. It's easy to get lost in their sea of emotion.

Hate Dept.'s well written songs are what have served the band so well. The members work close together with their different influences to make Hate Dept. a finely tuned musical machine. At times, they are simplistic with music and vocals, and at other times offer a barrage of in-your-face, unrelenting sounds.

From fits of rage to cool calmness, this band is not just hate. If you have an opportunity to see them live--do so. (Matt Orff)

Haujobb: *Frames-the remix album*
Pendragon/Off Beat

Pendragon Records continues to release the material of one of the most impressive German electro bands presently. Tracks appear mostly from their second CD *Freeze Frame Reality*, except "Eye Over You" from *Homes and Gardens*, the first CD. These songs have been restructured by cEvin Key (Download, Skinny Puppy), Mentallo & the Fixer, Adi Newton of Clock DVA, label-mates Forma Tadre, and themselves. If you haven't heard Haujobb yet, this CD would be an excellent intro, not because of the remixers, but because of the present work they have done in "Manifestation," "Dream Aid," "Eye Over You," and "Friction." Haujobb has learned to utilize the deep space feel that Delerium uses all so well, and sounds of classical periods to create climax rather than mere aggression. Use "Dream Aid" and "Sepsis" to discover what's meant. (Thomas Albrecht)

Haujobb: *Freeze Frame Reality*
Pendragon/Off Beat

On their second domestic release, the German masters of EBM continue to explore a futuristic world of promise, beauty, alienation and despair. Electronics are never overshadowed by sparse guitar and vocal tracks, giving a clear crisp industrial-dance sound. When the vocals raise into the foreground, they are most often a slow, whispered growl or sharp, guttural yell, not unlike Jean Luc DeMeyer's work. The songs range from gothically slow to break-beat fast, often alternating between the two paces within a song. Short voice samples float distorted just under the surface, mingling with lush, thick bass and rhythm lines. The disc has eleven tracks, including a more experimental/ambient track "Sensor" and a remixed track by Mentallo & The Fixer. Haujobb is perhaps the best European band to not be well known in the US, and their sophomore effort *Freeze Frame Reality* proves it. (Eric Korsedal)

Haujobb: *Homes and Gardens*
Pendragon/Off Beat

There is never enough of electronic artists—those who have a consistently good sound is another thing. Haujobb is not in any danger of falling into brief moments of glory. *Homes and Gardens* is thorough and concise electro designed to impress on first listen. The sample "I've got signals everywhere!" in "Tame" describes the real content of the CD.

Haujobb practices the multi-electronic patterns made familiar by Front Line Assembly and the explosive contortions of Skinny Puppy. "Final Race" & "Tame" are wonderfully harsh and vivid. These two songs will lead one to change the rotation of Leaetherstrip in the CD player to these guys. Aside from the intense vocals and sequencers, Haujobb reserves enough 'cool' in its atmospheric instrumentals such as "Mediaeval." (Chris Jagasits)

Hellbent: *0.01*
Fifth Colvmn

This is what Eric Powell (16 Volt), Bryan Black (Haloblack), Jared (Chemlab), and Charles Levi (Thrill Kill Kult) have been doing in their spare time. With no new albums due from any of these bands until mid or late '96, these songs should tide the avid fan over. The collaboration has created electronic music of minimal complexity. The structures and sounds bear close resemblance to Haloblack's style: good drum machine programming, odd electronic sequences, and lots of whispering. Levi's thick bass guitar lines enter a little funkiness, as much and as similar as Revolting Cocks' material (circa 1990). Beat driven cleverness is best in "Burn Out," "Sleeper," and "Chromed." Even though they've reverted to a familiar style, it is one barely heard nowadays . . . fans of the underground circuit will care to listen. (Chris Jagasits)

Idiot Stare: *Blinded*
Bodybag Productions

The self-recorded and self-released debut by former STG members Chad Bishop and Bruce King and programmer David Ivy needs more attention and distribution because it is goooood. STG was great in its days of decently produced cyber-punk. What you want to hear about now and certainly can hear through heightened sound quality is Idiot Stare's sweet, crystalline electronics structured underneath harsh guitar chords—the perfect mix of slam techno and metal that Bishop wanted for the project. Fans witnessed Ministry's and Front Line Assembly's heavy addition of guitars to their vibrant electronics. Witness a similar show of power in the most caustic tracks "To the Head," "Oranges," "Now Hear This," and "Everything." The change is for the better convincingly. (Chris Jagasits)

Impact Test: *Stanley Bodean*
Feedback

One of the first releases of Decibel's sub-label devoted to noise/experimentalism, and surely detached musical personae. Presented is 1 long track of strange wanderings through the creators Darren and Karl's involvement with the environments around them: an attic and Decibel's studio, the *Womb*. The material could go side by side with early industrial i.e. Throbbing Gristle; could someone mistaken it for prime TG? Quite possibly. This is noise, but nothing like Merzbow...yours ears will be spared. Droning is a tool used constantly. Humming of mechanics and CB radio communique transform into pschedelia, a sub-reality where a lot is thrown at the listener, but hardly makes sense. (Chris Jagasits)

Index: *Sky Laced Silver*
C.O.P. International

Their much awaited full length follows the factors that made their *Infliction* EP such an appealing piece of work: emotion and mechanics. The music fashions Kraftwerkian machine rhythms and the detailed electronic manipulation of Clock DVA. There are frequent references to classical and avant garde. Dissonance and melody work very well with each other. Synth progressions, often resembling small string sections, and sequences syncopating like 'clicking' gears out of control blend with the vocalist's crackling, cybernetic tone. It can be abrasive at times. It can also be very beautiful and less electrically charged. "Reignfall" and "Canon" are not broken circuits, but a collective output of all the gentle and somber feelings floating in the CD's ether. (Chris Jagasits)

Leaetherstrip: *Legacy of Hate and Lust*
Cleopatra/Zoth Ommog

Claus Larsen has left the dancefloor and forged a tunnel way deep into his darkest netherworld. He has moved into a more versatile and elaborate composer mindset. This one has quite a personal ring to it than previous CDs. The musical style has a much slower and poetic tone. Hardly any vocal distortion, we finally get to hear his true voice. The keyboards are lush and beautiful, much like a requiem or his classically influenced *Serenade for the Dead* CD. Songs such as "No Rest for the Wicked" and "We Need a Life" remind us of the older, harsher Leaetherstrip material. The heavy erratic pulse of the drums, the drilling keyboard programs, and Larsen's howling voice always provokes adrenaline rushes. The darkest compositions are "Down There with You," "We're Losing Time," and "I Won't Look Back." The drums within pound and echo inside a space crawling with slow synths...emotionally and intelligently satisfying. (Byron McKurlan)

Malformed Earthborn: *Defiance of the Ugly by the Merely Repulsive*
Relapse

Danny Liker and Scott Lewis (both from Brutal Truth) and Shane Embury (Napalm Death) form this threesome. Similar interests brought them together, and this debut needs to be taken seriously when listened to.

This conglomeration of musical tastes incorporates metal, industrial, hardcore, and ambient effectively. Heavily affected vocals and finely placed samples give a feeling of uneasiness. An equal impact remains when the vocals and samples are extracted, a bombardment of massive electronic noise hits hard. Track 12 "Cross of Victims" goes on for five minutes with an out of body experience noisescape. It is an audio overload at times; just look at their musical backgrounds. (Matt Orff)

Max M Corporation: *Max M Corporation*
Fifth Colvmn

Here we go. Now we have new industrial formats in addition to just new industrial sounds. Let's make it clear: music has always been associated with books and movies and events as both a reflection and projection of modern culture. Here at NIS we focus on the sounds that express and energize the expanding culture of industrious, thinking people. We espouse individuals choosing to use that *Pearl Jam* double-live CD as a pad for their mouse and a coaster for their triple-espresso.

Track 1 on Max M is a slick CD-ROM graphic novel that illustrates the ideas and events conveyed by the lyrics. You even get some X-rated frames (now you can get the dope on this Netporn thing). It's a smart invention; the music reflects the same genius. Max M is a Danish project, originally on the Danish *Hard* label. The lyrics are discernible and come in that low-euro voice like *Bigod 20* and *Leather Strip*. The music is straight, solid West European Industrial, similar to *Front Line Assembly* stuff. Anyway, Max M delivers lots of spoken word. Max M also integrates innovative ambient-techno intermissions, thus divorcing itself from any retro-gothic depiction. If not cutting-edge, I would call it progressive '95 Industrial. (Shawn OBrien)

Mentallo & the Fixer: *Continuum*
Metropolis

Digitally remastered, the early material of Gary & Dwayne Dassing is as demanding as their recent work *Where Angels Fear to Tread*. Besides the side project Benestrophe, this disc shows how well they worked while developing their distinct style. Dark analog sounds forming fluid electronic body music while crashing the senses with chaotic static and deeply distorted (evil) vocals. The best tracks are "Wicked" with its consistent crackling bass drum and swirling wail, and "Narcotic" with its sludge vocals against a dream like electronic backdrop. Mentallo & the Fixer has the habit to insert incredible beauty on its releases. Compared to "Amplitude Interference" on *Revelations 23* and "Battered States of Euphoria" on *Where Angels...*, "Natalia" and "Perish in Peril"('s) gentle approach is beyond these past songs.
(Chris Jagasits)

Mind Ripper: *Various Artists*
Van Richter

If you are interested in the Van Richter label, *Mind Ripper* is what you seek. If you haven't heard of Van Richter, it may be because of its small size. The label has been careful to pick some of the best to sign and distribute here in the US. These are all exclusive remixes too. Testify and Sielwolf are the loudest with their severe metal potency—Testify uses thick guitars and I think Sielwolf does too underneath all the noise and bumpin' bass beat. Plastic Noise Experience provides a more subdued encounter, slower beat-dark-analog music—the days of the Klinik. My personal favorite, the Fair Sex, reveals an admirable style of electro dance while maintaining the intensity of a harsher sound. Also included is a hidden track by Van Richter's latest signing, DHI. Death Horror Inc. will hurt your ears, but you'll like them! This comp. is bound to compliment any number of listeners. (Mike Pysh)

Misery Loves Co.: *Misery Loves Co.*
Earache

If the future of harsh electronic oriented music is leaning towards industrial metal, the herd might as well be led by one of the best. Patrick Wiren and Orjan Ornkloo (composer in ex-Wire member Grant Lewis' Halo) create headaches through excruciating vocals, rumbling drum programs, and familiar guitar lines. Still, there is a lot of melody, but that is not the only attraction. Each track pummels; "Kiss Your Boots" competes with Ministry's "Just One Fix" with intense vocal aggression and volume. Variety is well defined; screaming vocals, or programming/ repetitiveness are not overused. Break beats find their way into the music. The former track along with "Scared" are noted and enjoyed. This duo has firmly planted that they are not of the typical sequencing/heavy metal crowd. (Chris Jagasits)

Misery Loves Co.: *Happy* EP
Earache

A band such as this one is a band to follow at your own risk. They and their labelmates Pitchshifter are eclectic, unpredictable, and explosive. Ministry kicked off this fusion of electronics and metal guitars and bad attitude; Misery's momentum is as potent, even angrier and more personal. Watching Die Krupps, Pitchshifter, and Prong succeed with their style, Misery's new material should be intense. The main attraction isn't only the all new "Strain of Frustration" and Clawfinger's remix of "Sonic Attack," or the gloomy song "Happy?" from their debut, or the live recordings of songs like "Kiss Your Boots" from their debut, but the CD-Rom portion included. The uncut video for "My Mind Still Speaks" is easily accessed and viewed as are the biographical tidbits and band photos. The interface is totally graphical, but not cluttered. For some, it may be easier to read about the music than listen to the powerhouse of sound. (defunkt)

My Psychotic Motor: *The Desire EP*
Suburban Dance Music

The dark corners of the east coast lashes out with the S& M stylings of this band. Offering pleasure through pain, the electronic mayhem is accredited to the combination of hard-core techno, industrial, and "old school" rave. Bondage and discipline control the mood on most of the tracks.

"Generic Poems" (dominant mix) is just that-very dominant, and very aggressive. In a second remix of "Generic Poems" (submissive mix), the song takes on a much more sedate attitude, almost making the listener feel punished or trapped. The final track "Follow Your Master" has a greatly traditional techno feel to it, while being saturated in sexual overtones. My Psychotic Motor is an artist that will make . . . have you ever seen Pulp Fiction's gimp? Don't ever play this music around one if you become involved with one!! (Mike Shukis)

Neuroplague: *Aborted*
demo

This may just be a 4 song demo, but it is damn good for a trio out of the pit of doom of NYC. They describe themselves as hard industrial, and the label fits. The band has a lot to say, but without getting pretentiously preachy and wordy. It is anger-energy danceable, but also has an overture of stand-offish moodiness. But do not get yourselves all well and settled in for a session in depression. The songs on this demo make you think.

There is an intense energy lurking throughout the demo. They have their own unique twist to the industrial sound which is infectious. "Inner Beast" leaves one with a restless sensation . . . this sensation only builds up as each song takes you further along until you yourself are ready to scream and rage along with the demo's finale, "Mechanized God." It's great music to hear, but when you take the time to actually listen to what's going on, you will only want more.
(jacqueline)

New Mind: *Zero to the Bone*
Fifth Colvmn

This Cyber-tec artist does not cause any boredom. New Mind is predominantly electronic (electro) and dance (techno) while throwing a mean streak in the mix. This is one of the finer examples of how to be harsh without guitars. There's no problem in hearing the slick electronic beats and synths. The music is crystal clear (good recording quality) and varied. It's the vocals, pay attention to New Mind for its devastating vocals. If it was thought that Ministry's use of mutilated vocal chords on its *Psalm 69* was the best, think again. A static slur upon New Mind's vocalist creates a . . . this is one of those things 'you have to hear for yourself'; it's awesome. The unstoppable bass boot-stomp drum kicks provide the spine for the songs. The synthetic sounds are not complexly layered, but are interesting enough. Exploration of new sounds begins with "Blindfield 1," crystal glass is used as percussion. Other effects tend to resemble analog signatures, those that twist in pitch or sustain while rising in tone. Cubanate has a worthy competitor. (Chris Jagasits)

Not Breathing: *Time Music of Quazars*
Visible

There's an interest at first sight of the package artwork and track titles—from the "3-legged Beetle Eater" to the "Birth of Rotorhead." With enthusiasm brewing, I start to listen to the spacey washes, science fiction laser bleeps, and exotic pieces of percussion. The environmental sounds of "Dhyana" surround and cut off the stresses of reality. Once here, you're staying for the rest of the CD as the hypnotic reverberation of strange synthetic textures makes sure of that. Anyone's will will be broken by the latter half of songs, "No More Rainbows" and the superb "Cloud Modulation." Music to be played in planetariums viewing the star systems through the help of 3-D simulations of nebulae and under the influence of mild narcotics. (Chris Jagasits)

Oneiroid Psychosis: *Stillbirth*
Decibel

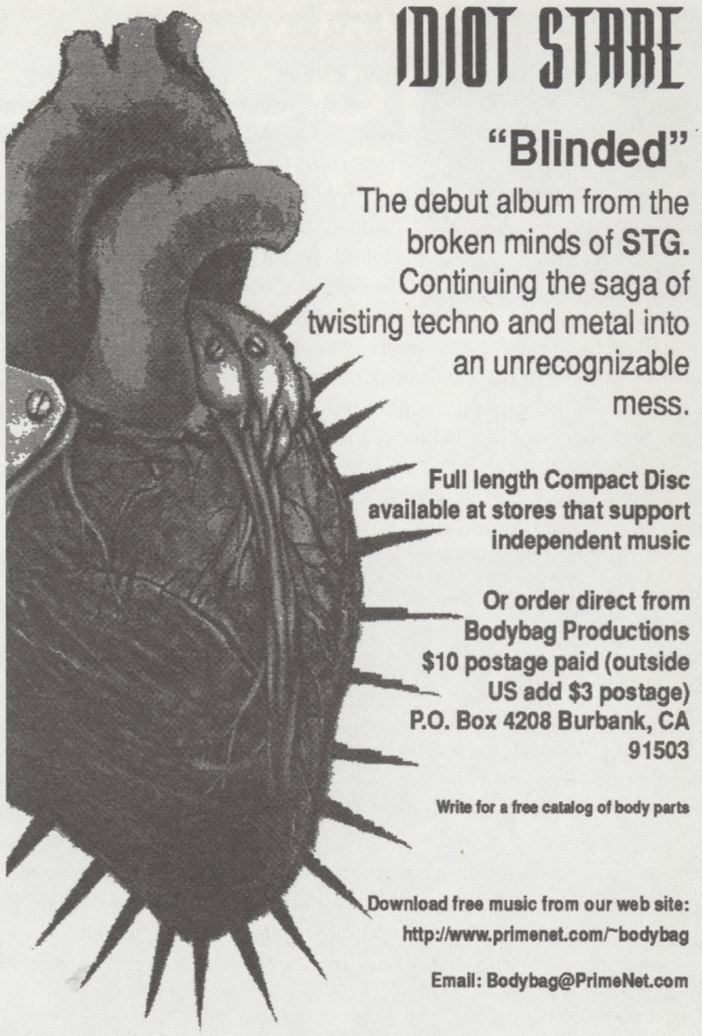
This can best be described as a dream where one experiences hallucination and feelings of ecstasy. These feelings laced with an almost gothic taste for blood as well as devastating electronic sounds contribute to produce a catastrophic state of being. *Stillbirth* performs mental surgery using visions of blood-letting rituals and shadows as carnally painful as metal ripping through flesh. The ominous vocals challenge the listener to explore the life/death void created by the electronics. "Bloodlust," the 4th track, portrays a near vampiric interpretation of the helplessness of a victim, right down to the heartbeat. "The Mind's I" is probably the most ambient and spacey. This track gives the impression of overly dark and mysterious landscapes, possibly the origin of the musicians? (Mike Shukis)

Oomph!: *Defekt*
Dynamica/Machinery/Noise

OOMPH! has declared full-scale war on mediocracy. Harsh vocals command a powerful force of precision guitar work, hard- hitting drums and dark atmospheric electronics on the third release. The first wave of attack is a dizzying blitzkrieg of powerchords and angry vocals known as "Hate Sweet Hate." But this is just one in a collection of precision crafted adrenline rampages. "I'll rip your mind out, I'll burn your soul," is a line from "Hello, My Name is Cancer," which displays Dero's (vocals and drums) ability to launch a lyrical assault. As if the tracks in english weren't strong enough, OOMPH! uses growling german lyrics and razor sharp guitars on five of the cuts to lay to rest any traces of conformity. "Willst du Hoffnung?" and "Hast du Geglaubt?" are prime examples of the power the harsh-sounding language adds. (Tim Mills)

Operation Mindwipe: *Instrumental Transkommunikation*
Furnace/Silent

This release goes along perfectly with Darryl Hell's (front man for Abstinence and Operation Mindwipe) anti-rock star stance. Not even the tracks on the CD have titles, and the music . . . I consider it to be music (I'll call it soundscapes) even though there are no beats or dance rhythms. The rhythms present are more like the pulses or waveforms of the brain during different operating stages: at rest, alert and awake, and dreaming. This CD is really unique because of the use of real industrial noise and computerized layering. Specifically cool are the electronic pulses that trickle in various moments of the 20 minute-and-more noise pieces. It's something this minute that adds a whole lot more to something that's already unique. (Chris Jagasits)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Perceptual Outer Dimensions: *Euphonia*
Fifth Colvmn

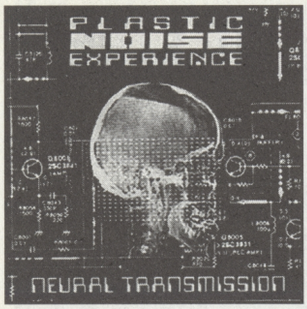
Still hiding in some reclusive bunker after going AWOL from NASA, POD has hacked up a nice follow up to the self-titled release of 1994. This CD manifests itself in the acoustic representation of COMSAT data transmission streams, generating perfectly randomized layers of sound, curing the headache of loop de loop de loop samplers. Yet, these segments are too scarce. The persistent, sleepy, Gregorian electro, chanting, and 80's synth waves obscure a lot of the creativity anyway.

Again, the mushy bass represents the soft spot of this CD. It is synthetic and rubbery. Imagine you're underwater listening to old Kraftwerk reverbing off of big flabby fish. The overall effect is somewhat mindnumbing, like playing with plastic toys in a padded room. At times, a gem will get your inner ear all hot and bothered. POD's layers of shifting, scaling audio in concert with Doppler shifting reentry effects and cyber-toad croaks embody a dynamic opus.

POD fits in the NIELIST (Nineties Electronic Listening Music) category. Though, not industrial strength, it is a rather industrious, totally electronic CD. (Shawn OBrien)

Pitchshifter: *Infotainment*
Earache

The band's fourth CD is the most eclectic and quite phenomenal to date. Pitchshifter has been reviewed for their hard, mid paced, grueling metallic sound. Let's not forget about the strong brash raw vocals singing of societal perils and issues. These elements have kept with them to be accompanied by more melody through instruments and voice, variation in percussion, and electronic patterns often in breakbeat fashion. So many bands are deciding to go in the direction of combining sequencing and conventional instruments, who to listen to? Definitive cuts like "Product Placement," "Whiteout," and "Hangar 84" (a bumpin' jungle beat song concerning the Roswell incident) will answer this question. (defunkt)



Plastic Noise Experience:
Neural Transmission
Van Richter

Experience more primitive instrumentation and analog usage in the 20 track collection from Claus Kruse & SM Kalwa. Fans of Front Line Assembly will enthusiastically follow their minimal synthetic ethics. The sound quality is similar to FLA's early works. It's not vibrant, murky instead. This sound helps to separate this electro avant garde from the digital synthesizers cross-pollinating or confusing electronic industrial with techno. Vocals have a fizz effect while the percussion is tinny. Other parts of percussion suggest industrial instrumentation, solid masses struck and then muffled when recorded. The exploration of sound goes beyond awesome in the metal coils struck in "Memory Flow" and the peculiar resonance captured as synths ricochet inside a metallic recording environment in "Touch Your Skin." (Thomas Albrecht)

Pounce International: *The Populace Oracle*
Furnace/Silent

Pounce International was born as a side of Paul Campbell's previous project "Martyr Colony." *The Populace Oracle* is a work of art in sound architecture. Throughout the disk, the songs remain tight without feeling uptight. The alluring beats on tracks "Serve & Protect" and "Velum Heart" show this trio has the ability to tickle the dance nerve; but Pounce is not your average dance band. Tracks such "Liquid Kiss" and "Analogica" show how this band is able to transcend labels by illustrating the abstract with precise soundscapes. The vocal responsibilities are split between Paul's rough-edged ranting and another member's melodic tranquility, providing the listener with the best of both worlds. The future mixes mankind with machines. The line between the natural and digital will be blurred beyond recognition, and this CD is a shining glimpse of what's to come. (Tim Mills)

Psykosonik: *Unlearn*
Wax Trax!/TVT

The duo of Paul Sebastian and Dan lenz leaves behind the rapid fire tempos and crazy rave rhythms of their self-titled CD to achieve a new level of techno. It matches perfectly with the theme of Wax Trax's CD compilations: *artificial intelligence*. The whole CD is mature, full in sound and logic. The clarity of the likable beats is impossible to overlook—this has always been with them. Something more impressionable is the distinct focus of their lyrics. The best example is the concept of the CD as Sebastian states, "It's the whole idea of unlearning past ways of doing things, things that you thought were supposed to be a certain way." (Chris Jagasits)

Pygmy Children: *Deconstruct*
Cleopatra

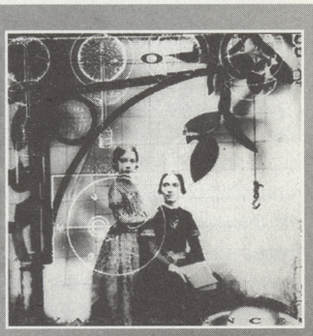
Any hype surrounding Pete and Brian Roper is WELL deserved for their efforts are constructive and creative to the *nth* degree. Their electronic style is of polyrhythmic nature, slightly similar to Front Line Assembly. Songs are full of explorations, the main movement within thickens in textural electronics as it progresses. Main to minute synthesizer sequences and electronic, industrial, and conventional (real) percussion are in these thick layers. It's amazing how hardly any sounds in one song were repeated in another song. If you ever can, ask them how large their everchanging sound bank is!

Aggressive rhythms are an essential part of the whole. It is broken down into "Recoil," "Torn," and "Unilateral Dischord." The jugular puncturing "R6" is a pleasurable listen (get a hold of the *Suicide Mix* of the song; it's incredible). Appropriately, the rich keyboards that occasionally sustain and dissipate in tone receive emphasis in two songs. Rather than just act as a break in a song, they are allowed full responsibility to sound and set the dark mood in "Collapser" and "Deconstruct." (Chris Jagasits) (Note: Also available is their *Malignant* CD and *Facedown* EP)

Ruby: *Salt Peter*
Creation

No more blatant anger is displayed in Leslie Rankine's (formerly of Silverfish) new creation. It's playful, seductive, sad, and vengeful. I can't say this is her best because she has only begun, but suffice to say, her work is very satisfying. The CD is beat oriented, danceable, but not empty. This is art where the good rhythms and dance beats serve not only the clubs, but the listener who likes to play all of the songs on a CD because everything digests well. She and Mark Walk (some may know him from Pigface) formulated to put their hearts into the music as well as the lyrical tales. It doesn't matter if the vocals dominate and vice versa; the mix is interchangeable. Rankine has a rich feminine tone, and a humorously weird and spiteful posture in her writing. Through "Bud," "Heidi," and "Carondelet," a good portion of her penned oddity surfaces. (Chris Jagasits)

Scorn: *Evanescence*
Earache



As a result of the release of the third album with a remix album close beside, Scorn gains significance for its dark contributions to ambient electronic music. The dismal reality of *Evanescence* is brought forth by smooth finger work on the bass guitar (unless it's synthetic) in sync with deep emissions of bass, thus creating thick dub grooves, "Days Passed" being the best. The songs have a tendency to trigger an intriguing electronic sound, or cycle a program on which to build upon. "Slumber" is a good example, the doppler effect has affected the low hum of its synthesizer. "Slumber" is also the best still born piece (incredibly ethereal and slow).

Heard more often are the slanting sequences of psychedelia. It may be that electronic sound mentioned above, a synthetic progression, or a synthesizer wash sustaining its intensity, then gradually decreasing, transforming into another tone. A hypnotic attitude is induced when these sounds are repeatedly slid into one ear and lost somewhere in between. The goal is to remain absolutely defined in your long term memory, so that when the next CD arrives, you'll remember why you should pay heed. Also look for the remix album *Ellipsis* which contains incredible mixes by Autechre, Bill Laswell, Scanner, Meat Beat Manifesto, Coil, among others. (Thomas Albrecht)

Scorn: *Gyral*
Earache

Now only Michael Harris, Scorn doesn't seem to have lost anything. This session (I call it that because he is turning out material for Scorn like a leaking faucet: it keeps coming) keeps to his trademark dub grooves: low, slow, repetitive, seductive, unique, interesting, and the best. These tracks are not bothered by vocals as in the last CD *Evanescence*, they are full of low bass with lingering hip hop beats. The pace is slow which gives time to embrace and then engulf the listener into its lag time motion realm. Like an ominous trip into dark alien feelings, the music lays down mesmerizing states. The beats that throb are the ones of deepest bass, and they hit with enough minimalism to bring out the most primal fears . . . if you listen to the CD while daydreaming. Good stuff. (Mike Pysh)

Second Skin: *Suture*
Dynamica/Machinery/Noise

Sheer energy is displayed from this duo said to be the harshest act of Machinery's sublabel. Hoo-wee! Such intense conditions under which this man (Jim Hedberg) sings. He's just as gruff as labelmate Cubanate. Oomph! stills stands as consistently harder, though. Live and sampled guitar growls far below the vocals and above the electronic beats. Most of the songs are heavy metal influenced laced with electro designs; however there is one significant that stands out with its KMFDM-esque groove, "Bloodpressure." There are also a few moments of seductive, older rock, namely the slow paced and strange lyrically written "No '1 Fan." (Chris Jagasits)

John Serrie: *Planetary Chronicles, Vol. II*
Miramar

Mr. Serrie's work ties in very much to the CD's title; tranquil stellar music is achieved. The listener will be brushed by astral breezes as they pass through a tunnel, the portal to this imaginary world.

You can hear through "Aftervisions"('s) fading dolphin/whale calls (or possibly some type of wind instrument) and a tinkering of Star Trek's transporter room. Low distant rumbles frequent this space, but don't disturb the daydream. "Continuum" begins an orbit around a planet, or descent through the atmosphere to get a visual of the surface below. What is seen? Beautiful, minimal landscapes cracked with river paths that branch out in different directions. No contact with other life forms is established because this is time reserved for the being . . . for being pleased and amazed. (Chris Jagasits)

Severed Heads: *Gigapus*
Decibel

Gigapus is a CD filled with many different styles. The music varies from a traditional techno-pop dance beat to a more laid back ambient sound. Some of the rhythms zip along while others tend to have a slower organic flow. DJ's will have an easy time taking control of the dance floor with over half of these songs—consistent and melodic hooks to move the body and mood. In the songs that have vocals, Tom Ellard's voice creates a mellow feeling—similar to groups Electronic and New Order. The content of the lyrics is not exactly pleasant. In track one, "Heart of the Party," Tom happily sings, "Who will tell my drunken friend that she will die and go to hell." *Gigapus* is an excellent musical experience with plenty of satirical undertones. I would expect no less from a group with the name Severed Heads. (Mike Pysh)

Skrew: *Shadow of Doubt*
Metal Blade

Ever since Danny Lohner left to join NIN, Skrew has dumped a lot of its cybernetic details. The third CD follows the second CD *Dusted* closely. Tightly knit clusters of guitars power the charge with minimal domination of sequencing occuring. Like the bass guitar in many bands, the thorough electronics are submerged, surfacing quietly in pulsing sirens and progressive synth lines. "Black Eye" achieves a good balance between the heavy guitar chords and electronics, yet the guitars still have high-key presence. Adam Grossman keeps his esoteric lyrical fragments; however, changes his singing style. He doesn't fiddle with voice modulation, instead sings with natural tone. It is a loose "bad white boy" groove, sharing a tiny, tiny bit with White Zombie. (Chris Jagasits)

Society Burning: *Entropy Lingua MCD*
Re-Constriction

It is strange that a CD of remixes would be released before the originals, but for the time being these select mixes will introduce Society Burning. The minimal distortion of the vocals is not what strains. It's the harsh screaming, and "Waster" proves the best example. The music on the other hand has an excellent mix of guitar with hip-hop electronic beats that create a unity between techno and industrial sounds. Hate Dept., Drown, Idiot Stare, Alien Faktor and Apparatus are the contributing remixers. Hell, we don't even know what the originals sound like, but we'll assume the integrity will be as strong. (Mike Pysh)

Spahn Ranch: *The Coiled One*
Cleopatra

A CD that can be appreciated from the first to the last song is not only rare, but almost non-existent. Spahn Ranch, however, comes pretty close to achieving this difficult status on their third full-length disc. While there are numerous technopunk hits that will always make the club kids stomp, it's triggering emotions, not testosterone that insures a good shelf life.
(continued on next page)

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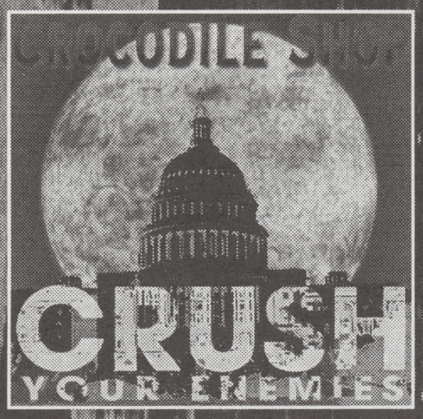

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It's this type of passion ploy that not only differentiates Spahn Ranch from their previous endeavors, but also from a majority of the new breed. Athan, for example, dispenses with the vocal processing crutch, by crooning in a coherent, yet powerful gothlike fashion. Meanwhile, the music covers a sequencer-spawned terrain that's defined by a good mix of melodic and aggressive dance-capable programming. If you make only one music purchase this year, get the Gothic Rock double disc set . . . and then return it for two copies of *The Coiled One*. (Rowan-Morrison)

Steril: *Transmission Pervous*
21st Circuitry/Off Beat

First domestic release, and an awesome one it turned out to be. Steril creates in the fashion of Leaetherstrip's multiple synthesizer pattern mesh. Glad to say the majority of songs tends to say clear of Leaetherstrip's shadow. When guitars are added for a thrashing, they don't strip away electronics. Hence, it's not problematic like the disturbing Klute.

Shrill guitar work surfaces early in the CD. "Caelestis Index" starts the body slamming, and singer Stefan Meenen provokes even harsher attitude in his outbursts of words in the next track "Timebound." Mosh pits will appreciate the second half of songs including the unforgiving effect of "Drugs." At the heart of the matter, the guitars are in there, but Steril doesn't have to rely on them for aggression. The Swamp Terrorists help to realize this in their *Neuter King Mix* of "No Remission." (Thomas Albrecht)

Steril: *Egoism*
21st Circuitry/Off Beat

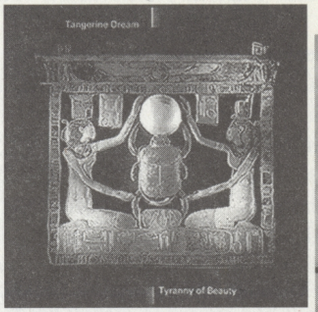
A firmly structured style of electro follows into their second CD. The choice to use guitars prominantly is shown in some of the key songs. Rage barely has enough patience to wait through the verses; hell breaks loose within the refrains. "Temper" is a thrashing fit meant to transform the dancefloor crowd into killers.

The combination is much more lethal in "Egoist," one of Steril's most popular singles. Electronics play a larger part in your "Last Injection," "The Ascend," "Lies," and "Blind Date." Sequencers fill the space behind the undistorted vocals with pumping rhythms. The finest is "Lies," a bit of grind spices its synthetics; and the pulsing tech-mixes of "Egoist" by Sevren Ni-Arb (X-Marks the Pedwalk). (defunkt)

Sungod: *EFA*
Fifth Colvmn

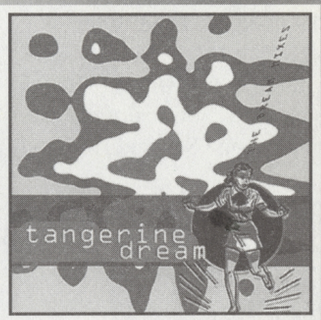
Strange days are these. That's because this disc is so strangely exotic; and I don't think I've ever heard anything like it. None of the material is disturbing at any time, just very mysterious, ritualistic, and sensual. The 3 members Rodney O. (Cassandra Complex), Patricia Nijiani (vocalist from Project Pitchfork), and Marcus Giltjes (Girls Under Glass) have centered these techno/ambient/industrial songs around Haitian VouDou rituals. Now, now, don't get paranoid. It doesn't make you evil. Even though you may not believe in it, feel part of your true-self reacting. It may be a tingling sensation, or a mutating effect upon your thoughts, changing them into dreamy and dazed attitudes. (Chris Jagasits)

Tangerine Dream:
Tyranny of Beauty
Miramar



TD have set the standards for electronic music and have influenced a lot of people. If you think someone like Orbital or the Orb—which are two very good artists—are creating unique sounds, TD has done it already. Forgetting what number album by the Froese brothers this is, it is the one which the newest album *The Dream Mixes* derives most of its material. I've been familiar with much of TD's early artsy space wash meditation, and their work on Miramar is still enjoyable. It doesn't retain the same tranquility completely because the newer material is beat oriented and focused with multi-instrumental rock and jazz influences. Heavenly keyboard tones in combination with flamenco guitar create the forefront of the album. The gracefulness is only further complimented by the late-night-easy listening saxophone. The music captures your attention, an enlightening example is "Catwalk", a *verrrry lush* song. (Chris Jagasits)

Tangerine Dream:
The Dream Mixes
Miramar



Say you're heavily into techno—good techno, and you listen to this CD. You're well acquainted with the Froese brothers, but you're looking on the CD for top name mixers like Juno Reactor, Orbital, Orb, or Youth. You've underestimated the power and diversity of Tangerine Dream. You've never heard TD like this; sweet substance such as this is from the elite. Boom, exactly.

New tracks and mixes of tracks from their recent CD's *Tyranny of Beauty* and *Turn of the Tides* as well as the older *Rockoon* appear. Beautifully melodic in every way, songs move happily, fluidly, and purely. The polyphony is not only electronic, acoustics like guitar and piano are used throughout. The piano blends splendidly with the graceful, multiple synth layers. "Little Blond in the Park of Attractions," "Virtually Fields," and "Catwalk" are absolutely gorgeous. The former gleams with synthetics and acoustical instruments, harmonizing like delicate song birds and synthesizers in unison. (Chris Jagasits)

Testify: *MMMYAOOOO*
Van Richter

Testify's second full release is one of the hardest of the year, and it's a safe bet that it will stay this way. Competitors? Think of only one, the American band Skrew. Impressive is the fact that Adam Grossman (main songwriter of Skrew) had the interest to co-produce the CD. Another fact is Testify is capable of gaining more attention from hardcore fans. The band has become more practiced in their delivery of harsh computerized metal. Very loud are the scratchy guitars, and very dangerous is this combination boosted by speed. One particular gem is "Lethal Viper" which has to be the most polished. Within this song vocalist Myk Jung shows that one can kick ass with vocals alone. "Under Queen Whore's Grim Protection" is prime fusion of electro and metal. I'm not going to get rid of Skrew's new CD to help buy Testify's back catalogue. *MMMYAOOOO* will just be in my player more often. (defunkt)

Throbbing Gristle: *Assume Power Focus*
Dossier

The most intense audio sculpture by this most original industrial band. TG invite you now to peel back any preconceived notions about sound and purge your imagination. *Assume Power Focus* is a political theory by TG claiming that "Humans are being unceremoniously dumped from ugly torn vaginas with no innate rights." This album was originally released in 1980 on vinyl in a very limited edition of 300 copies. Tracks to note are "A Debris of Murder" which has a trance-like feel to it, and is a unreleased 1979 track. It has a repetitious dance beat, scattered taped dialogue, echoing trumpets, some bare programming and Genesis sharing his own unique philosophical thoughts. "His Arm was Her Leg" begins as a racing noise bass guitar and escalates into rantings and thick noise clouds. "Urge to Kill" is disturbing with a simple throb and a madman articulating obscenities, and above all is experimental in every sense. (Byron McKurlan)

Thugs 'N' Kisses: *Compilation VA*
Re-Constriction

For those of you who enjoy raritites, remixes, and diversity, this comp is an essential for your collection (and it comes from a cool record co. and publicist Chase). A showcase of selections by bands like Chem Lab, Penal Colony, 16 Volt, and Apparatus, and includes Vampire Rodents and Hate Dept. remixing Chemlab and 16 Volt, respectively. The saxophone mixed into Chemlab's "Chemical Halo" will take some getting use to, but hey, it's very different. All tracks included on this Re-Constriction release are previously unavailable. Thugs 'N' Kisses delivers a wide range of music which centers around intensely impressive electronics and programming. Other groups included on this compilation include Colla Destra, Acumen, Death Industry, SMP, Skrew, Pain Emission w/Beat Mistress, Clay People, Society Burning, Tinfed, and Killing Floor. Another good tool to introduce an unsure beginner and wise investment for the avid fan. (Aaron O'Keefe)

Tyranny Off the Beat: *Compilation VA*
Cleopatra/Off Beat

The label Off Beat was formed in 1993 to capture the sound of the Ruhrgebiet, the aging industrial region of northwestern Germany. Perhaps, this is a joking reference to the 1991 Nova Mute release *Tyranny of the Beat*, a collection of early German, industrial bands (SPK, DAF, Einsturzende Neubauten) featured on movie soundtracks. Intended or not, comparisons of the classic German bands may be inevitable, and Off Beat's team certainly holds up—combining the "classic" layers of electronic rhythm with contemporary dance floor sensibility.

Featuring remixes, new tracks and live pieces from bands such as Haujobb, Project Pitchfork, and Steril, this disc is modern German industrial. These tracks have no rock and roll power chords, virtually no guitars at all; just lush, cold synth work, driving sequencers, and guttural, harsh German lyrics and an overlay of dissonant media samples. EBM? Sure, but this is not happy fluff; this music is clear, tight and angst-ridden in the way may be only German bands can be. If the tracks on hand are any indication, the Ruhrgebiet scene may be the one to watch—thanks to Cleopatra for bringing it over.
(Eric Korsedal)

T.H.C.: *Death by Design*
Fifth Colvmn

T.H.C., an active ingredient in marijuana designed to alter thoughts and mood. T.H.C., the musical project designed to make high BPM EBM (beats per minute) (electronic body music) to alter moods. The effect is not so dramatic as member/producer George Sarah's previous work in Stereotaxic Device—this group was not destined for dance. T.H.C.'s pace is quick, very comparable to much of the 150+ BPM trance techno that has flooded the stores. There is an atmospheric side to the music, much of the repetition of beats takes the listener into a territory free to wander through mindlessness. Obviously, the samples placed within the rhythms will influence some thoughts as will the titles: "Somebody has to Die," "Allopathic Medicine," "Directly from Satan," and "Xenotransplant." (Thomas Albrecht)

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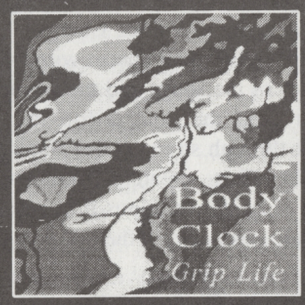

Chris Moriarty of Controlled Bleeding and Skin Chamber

"Terminal Sect's debut (*thehumansconditioned*) approaches with a nostalgic feel. They come form the old school of electronic music...T.S. achieves a good beat with multiple synthesizers and electronic sequences. I'll have to agree with Michael Mahan of Alternative Press, this band has a future." - NIS Aug. '95

Body Clock "Chris Moriarty has created an album from heavy guitar ridden anger to outright noise to gentle etheral pieces. There are 20 tracks, and it seems to wind down to a culmination for Moriarty, all of his years as a musician working within this genre understood through the strong talent of variety *Grip Life* reflects." - NIS Aug. '95

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T.H.D.: *Outside In*
Hard/Cleopatra

For their second CD, I knew not to expect any guitars, but did not expect such a huge leap in maturity. Surprising is the fine quality of sound and new signatures. T.H.D. has cleaned out their sound banks only to replace the old with refreshingly distinct analog sounds. Tracks like "Outside In," "Master Chemist," "Corpsegrinder," and "Can We Trade Our Souls?" will amaze with free flowing energies and rhythms. The themes of the songs and the whole CD is all their own. I think the press can drop the comparison to FLA. They do remind one of Kraftwerk through strange tales about technology and emotions. Some of the odd effects create an atmosphere...it's like revisiting Cabaret Voltaire's older works minus fuzz and noise. One of the few, well constructed releases heard in the last 5 years. (Chris Jagasits)

Ultraviolence: *Psycho Drama*
Earache

This sounded corny to me at first, may be because it's something I haven't heard yet. A first of its kind operatic production is executed through (the use of) synthetic orchestrations, virtual actors, techno beats, and spicy percussion. The album is about a girl named Jessica and a mercenary named Hitman. The story twists from the strange circumstances under which they meet to their twisted love relationship and eventually their suicide pact. Really bizarre. Impressive bits are the battleground bass bombshell beats evident in a lot of hardfloor techno--relentless here--and the repetition of voice phrases--Jessica has such a potty mouth. It's an unethical tale to dance to, and if possible, to act out some of the characters' roles. (Chris Jagasits)

Under the Noise: *Of Generation and Corruption*
C.O.P. International

There is an oddity and secrecy about the workings of UTN many others will have to discover. "Infectious" is a word that is overused, but it describes UTN's beat ever so well. If you have ever heard a rhythm—especially a hip-hop beat—that grabbed your attention through a seductive and sly manner, you'll know part of the UTN personality. About half of this CD doesn't reflect the guitar-ish sound of the *Future Automatic* EP, which was not that much different from the "Visionary" single. What shines through is their discordant soul and sly ambiance that the other two-thirds of the EP expanded upon.

The powerful songs "The Mountain" and "Lie" include their impressionable guitars and rhythmic static frequencies while others verge into new territory. The use of female vocals in "Sun" puts a KMFDM-esque twist in the movement of the song. The delicate resound of a xylophone and strokes of a mandolin's strings makes this one of the best tracks. There's also "13th Tribe" with its unbelievably groovy saxophone progression. Within 10 songs, there's a large progression—a summary of personal tastes and talent. The stereotypical tag of industrial doesn't stick. UTN is very much concerned with melody and structure, thus creating a very unreproduceable stylization.
(Chris Jagasits)

Unit 187: *Unit 187*
21st Circuitry

If you like Giorgio, you'll love Primo. Take that into consideration as you check out the new sound of Unit 187, comparable to the anguished taste of Ministry and present FLA. Unit 187 steps foot into the industrial realm with their heads held high and a baseball bat on one shoulder, ready to kick ass. "F.O.A.D.", the opening instrumental is sure to grab the attention of any hard hitting industrial lover, as it is flawlessly mixed and well arranged. "Agnostic" is a song with a bit of a techno spell set to a strong guitar riff, chilling vocals, and much appropriate samples from the movie The Crow. Other tracks to arouse your interests include "Lardass," a spine tingling epic of anger, and "Lifosuction", a peaceful sound of rather harmonic music turned evil.

It's all put together with some intense sampling, and programming by John Morgan, heavily distorted vocals by Tod Law, and strong angry guitar by Ashley Scribner. Unit 187's sound is sure to make a difference.
(Jason Strode)

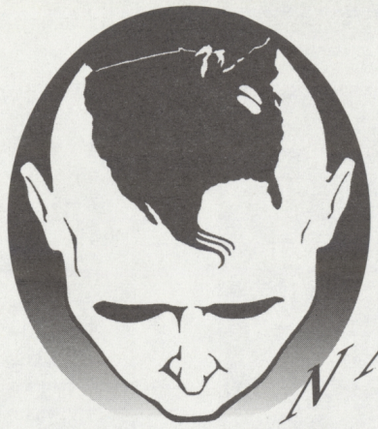
X-Marks the Pedwalk: *Meshwork*
Zoth Ommog/Cleopatra

There are times when changes occur and people notice and adjust. How fans of the duo of Sevren Ni-Arb and Raive Yarx will adjust to the brand new CD is questionable. X-Marks the Pedwalk will no longer be known for the cold, harsh feeling the polyrhythms and voice provided. *Meshwork*'s synthetics follow mainstream techno signatures, not referring to the "pop" style. The high hat cymbal and continuous bass drum kick is used, as well as expanding waveform background rhythms. Ni-Arb's voice use to be so incredibly icy. Now, his tone extends considerable human emotion. The prevalence of this new, warmer turn can be best described in "Free and Alive" where a female vocalist accompanies Ni-Arb. Also there is "Emotion" which centers solely on her beautiful voice. X-Marks the Pedwalk has progressed to new visions, no doubt. To see the contrast of old and new, reference *Four-Fit: The Singles Collection Part 2* from Cleopatra. (Chris Jagasits)

Zia: *Shem* EP
Fifth Colvmn

Zia is not your typical Fifth Colvmn record. Elaine Walker fronts this band with the help of Rob Trainor. Elaine's voice is brisk and girlish, but at times it comes out a much more serious tone. The attitude of the music is anything but nonchalant. She has something to say, so she's saying it. The music is upbeat electronic "rock" with minimal use of guitars. Instead of electronic drums, Trainor supplies percussion with a real drum setup. Zia's debut gives out a positive feel toward all who listen. Walker has major interest in space flight, and to prove this, the first track is a multimedia presentation about the history of space flight. Space flight, in her words, "can directly contribute to the quality of our children's lives and the future of humanity." (Mike Pysh)

NEW NATION



- At Wax Trax!: Promotion for Sister Machine Gun's *Burn* continues, as does their touring: look for them, Chemlab, and Drill. If you haven't heard the CD yet, there's even more styles mixed in this time. KMFDM's *Xtort* was released June 25. It's a killer! Techno/industrial/metal newcomer Gravity Kills has been touring. Their self titled CD was released March 5. Watch these guys as they become as hot as God Lives Underwater. In addition, the second album *Unlearn* from Psykosonik is out. It is a very mature melodic release that shouldn't be overlooked. A newcomer to Wax Trax! is Chainsuck. This group of four is synthetic, but warm; beautiful like Lush and somber like Curve. On a sad note (and late note), Jim Nash passed away in early October of 1995. He along with Dannie Flesher founded the label so infamous for its foundation in industrial dance music. Flesher will oversee Wax Trax! operations. WWW.WAXTRAX.COM

- At Fifth Colvmn: The company has gained the licenses to release the awesome recording artists of the England based Cyber-tec Records. They include Electro Assassin, New Mind, Crisis N.T.I., and Cyber-tec Project. The latter includes former Front 242 vocalist Jean-Luc Demeyer. New releases due from Cyber-tec are Ashtrayhead (includes members of Cubanate), T.V.O.D. (little known about this project, except its arrival in America has been delayed), and Fracture (the American release was scrapped, but there's a lot of hype on this project).

Past, but recent releases have been *Taking Snapshots Vol. 1* by Luc Van Acker: these recordings are obviously dated (the keyboard sounds give it away), but they do show the development of a respected and influential artist in this genre; Perceptual Outer Dimensions; Sun God; and *Forced Cranial Removal* (label sampler that won't cost you too much to hear exclusive remixes, and includes CD-Rom data for The Cyberden). The latest releases are *Taking Snapshots Vol. 2*; THC from ex-Stereotaxic Device member George Sarah; C17 H19 NO3 from Trust Obey's John Bergin; Hellbent which is a collaboration of Chem Lab, Haloblack, 16 Volt, and Thrill Kill Kult; and Zia, a female fronted American electro group. More releases due out: Ashtrayhead (?), Acumen (released), Dessau (Feb. '97), Death ride 69 (side project of TKK: released), Cyber-tec Proj. (?), Haloblack (Sept.), *With Sympathy* (Sept.—yes it is Ministry's early work covered by bands such as Chemlab, Haloblack, Filter, Fear Factory, Acumen, and KMFDM), the long awaited return of The Final Cut (late 1996). Chemlab's new CD *East Side Militia* has been delayed, and won't be out until August 1996.
http://www.hallucinet.com/cyberden/fifth
fifthcolvmn@tunanet.com

- At Earache:
New from these moshers are: Misery Loves Co. *"Happy?"* EP, containing new and live material, a full length video, and CD-Rom material (see CD review); Pitchshifter's new refreshingly hardcore *Infotainment* also contains CD-Rom material: 123 sound samples for you to use; and recently released is *Industrial Strength*, 2CD's of the hardest gabber techno from foreign underground Industrial Strength Records. Coming: the new Godflesh.
http://www.earache.com
EaracheRec@aol.com

- At Nettwerk: This company is getting into the swing of things again. Since Skinny Puppy left, things have been quiet. New releases include Econoline Crush: a CD of heavy guitar rifts and awesome programming by the band and FLA's Rhys Fulber; Download: the project by existing ex-Skinny Puppy member cEvin Key, Mark Spybey, and Ken Marshall. The *Sidewinder* EP and *The Eyes of Stanley Pain* CD have been released. These CD's contain Dwayne R. Goettel's (ex-Skinny Puppy member) last works before he passed away (R.I.P.). Also, *Brap (Back & Forth Vol. 3 & 4)* is out from Skinny Puppy, a 2CD set including bizarre material as well as CD-Rom material for both the Mac and Windows platforms. The techno/hip hop/metal group Papa Brittle released their second CD *Polemic Beat Poetry*. http://www.nettwerk.com info@nettwerk.com

- At Tinman Records: Crocodile Shop's remix CD *Crush Your Enemies* is out. It contains mixes of originals from the debut *Celebrate the Enemy*. Some creative mixes appear on this CD; it's this diversity that makes it a gem! The 2CD compilation *Megalopolis Digitalis* is still in the works. It will showcase the power of the electronic northeast. tinman@cnj.digex.net

- At Mausoleum Records: Their distribution is handled by BMG, and though they are predominantly heavy metal, this label has issued the early material of seminal band Dessau which is out of print. Who knows, may be they'll chose to sign and release some other industrial artists?

- At Roadrunner: Their subdivision **Deep Blue**, devoted to dance and electronic music, released *Battlegrounds: A Collection of Hardcore Cyberpunk* in mid/late 1995. It is a good intro to gabber, a hard extreme form of techno dance. Reference Lords of Acid's *Lust*, but magnify the content and mood by 100. Stuff kicks ass!!!!!!

- At Metropolis Records: This company has big plans for 1996. In addition to releasing Front Line Assembly's *Hard Wired* CD, "Circuitry" CD5, and "Plasticity" CD5, they have put out 2 new Swamp Terrorists CD's: *Wreck* & *Killer*; Informatik's side project Din Fiv; Out Out's long awaited third CD *Nisus*; and a reissue of Numb's *Christmeister* CD. Future plan: a Swamp Terrorists CD of rarities; a new Mentallo & the Fixer CD in August; a new Crocodile Shop CD (?); and a *live* FLA CD in the fall. http://www.w2.com/metropolis
metropol@omni.voicenet.com

- At Decibel: Tom Muschitz, founder of the label and frontman for Alien Faktor, has put out a worthy remix CD, *Complications* (see CD review section). He has also signed Severed Heads and released their new *Gigapus*, *Metapus* CD-Rom, and single "Heart of the Party." In addition, a new Alien Faktor CD *Final Expenses* just started its circulation. Older releases by Morpheus Sister, Oneiroid Psychosis, and Alien Faktor are still going strong. Tom has also established a sublabel devoted to experimental material; it is called **Feedback**. The first release is from Impact Test, one of the remixers on *Complications*. Also available is the group Servix.
http://execpc.com/decibel.html
decibel@earth.execpc.com

- At Relapse/Release Ent.: No one can compete with these guys for noise/experimental music. Recent releases include Malformed Earthborn (see CD reviews); Tribes of Neurot (members of Neurosis); Neurosis' *Through Silver in Blood*; and the first installment of the *Uneasy Listening* noise campaign including Merzbow (aarrgh!), Namanax, and Atrax Morgue.
http://www.Relapse.com

- At Manifold: Vince Harrigan continues to release works of ambient, experimental, introspective nature. Recently put into distribution is *Narratives: Music for Fiction* (Paul Schutze, Voice of Eye, Robert Rich), music set to fictional stories. Very quiet and strange, it is filled with great imagination and long track times. Also available is *Endless 2*, various artists of similar nature (see CD reviews). vince@ubd1.vdospk.com

- At Furnace: The subdivision of Silent Records has grown so fast, it's unbelievable.

Active Web site and e-mail addresses are listed. NIS Web site and email address coming in future issues.

NEW RELEASES!

alien faktor

"desolate"

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"COMPLICATIONS"

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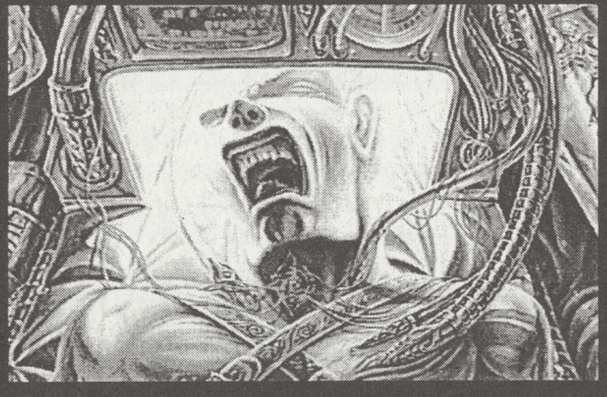

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Recent releases include *Hellscape II* (compilation of Furnace artists and others), Pounce Int'l, and ECM. The project that is out as you read this is the *Isolation Project*. Everybody on the label sent in sound/noise to Darryl Hell (A&R and main man in Abstinence). It has all been blended into one huge track split into tracks. A new CD of industrial experimentation and computerized layering will be coming from Operation Mindwipe, and something titled *Steal This CD* (a socio-political analyzation of the U.S. through music) will be released. 1996 will also welcome the new Industrial Heads CD. Meanwhile, check out the Heads' side project Dismembered Quietly. Silent Records has its latest releases: Deeper than Space and Mantra, two high quality CD's of chill out electronics. http://www.iuma.com/silent/
silent@sirius.com furnace_records@cybercom.com

- At C.O.P. International: New signings include: Slave Unit, this seventh band was signed on Friday the 13th in 1995; and Journal of Trama, the eighth and latest signing. New CD's by Battery, Deathline International, Index, and Under the Noise. C.O.P. has grown quickly and offered consistent quality through music; it is only a matter of time before the unaware discover this label. Planned for 1996: new Battery (released), Slave Unit's debut, and a full length from the electro-jungle terrorists, Of Skin and Saliva. cop@cyberden.com

- At 21st Circuitry: The ultimate event of 1996 is here. An all out war between the best in the electronic/industrial genre: THE REMIX WARS. *Strike 1: :Wumpscut: vs. Haujobb, Strike 3: 16 Volt vs. Hate Dept.* :Wumpscut: is now distributed by 21st Circuitry. In addition to the domestication of Steril's *Transmission Pervous*, a second CD titled *Egoism* has been released. If you're an old Leaetherstrip fan, Steril will satisfy your cravings for harsh electro. Vancouver's Unit 187's sellf-titled CD is out, and it's a gruesome sucker! Soon to join the *Coldwave Breaks* Compilation is the second comp., *21st Circuitry Shox*, and planned is Scar Tissue's *Separator*.
http://www.hallucinet.com/cyberden/21st circuit@sirius.com

- At Re-Constriction: New to the label is the ethereal Collide and their *Beneath the Skin* CD. Look for 16 Volt's *Letdowncrush* in August; towards the latter of '96: *Operation Beatbox* compilation (industrial genre covering the rap genre); Iron Lung Corp. (members of Acumen and Clay People join together); Killing Floor's *Divide by Zero* MCD or CD, and Christ Analogue's *In Radiant Decay*. Look for *Closing Shop*, the final rivet head compilation from If It Moves
(Chase's label--Chase is head of Re-Constriction).
http://www.fiu.edu:80/ wjones01/recon.html

- At Cleopatra: Key releases: Spahn Ranch's *In Parts Assembled Solely*: remixes from *The Coiled One* by Birmingham 6 and Uberzone; *Industrial Revolution* Third Edition: 2CD box set; *Demolition Zoth*: rare tracks from various artists on Zoth Ommog; *Strike 2: Die Krupps vs. Front Line Assembly*: the second in a series of 3 put out by Germany's Off Beat label; Consequence: new electro from Hard Records Europe; reissue of FLA's out of print *Corrosion* and *Disorder* & *State of Mind* recordings; and Noise Unit's *Decoder*. Their techno offshoot label Hypnotic has been busy as well: lots of compilations, too many to mention. New signings include: Juno Reactor, The Overlords, Future Sound of London, and Astralasia.
http://www.hallucinet.com/cleopatra cleopatra@tunanet.com

- At Van Richter: Testify blazes into rougher territory with the harder than hard follow up to *Testify 01* (see CD reviews); the new signing D.H.I (Death Horror Inc.) has combined their *Pressures Collide* CD and *Bitter Alloys* EP for domestic release; *Mind Ripper* is out, a compilation showcasing the label's respectable roster of artists.
http://lab11.me.gatech.edu/vanrichter vrichter@netcom.com

- At Machinery: Cubanate's third CD *Barbarossa* was released in late June. It's as hard as their previous efforts, plus there's a bit more variety in the drum and guitar playing. Others to check out: Think About Mutation's *Hellraver* (a splattering combination of house and metal), and *Suck, Taste, Spit* Compilation (remixes from Cubanate, Think About Mutation, & Oomph!). Due out by late '96: new CD's from Oomph! and Coptic Rain. All these CD's are on Machinery and Noise's sub-label **Dynamica**.
http://www.noiserecords.com noisela@noiserecords.com

:C.J.

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ATTN: TODD

Todd:

Please find enclosed a copy of the latest issue of NIS for you to view for consideration for consignment and distribution. Our magazine is a very respectable work of design, layout, promotion, and writing. I believe you as well as many others will find it pleasing.

I'll be in touch or you can reach me at (402) 571-3538 to notify me of your decision. Thanks. Also, if you could please pass the issue onto the person(s) responsible for reviewing magazines for Industrial Nation, I would appreciate it immensely.

Sincerely,

Chris Jagasits

Chris Jagasits
Editor

August 21, 1996